Inland Printer

AUGUST/1961

American Lithographer

●*The Leading Publication in the World of Offset-Letterpress Printing*

What Will Graphic Arts Management Be Like in Next 20 Years?

Technical Pointers on the Printing of Lightweight Papers

Tomorrow's Buyer and the Market for Color Printing

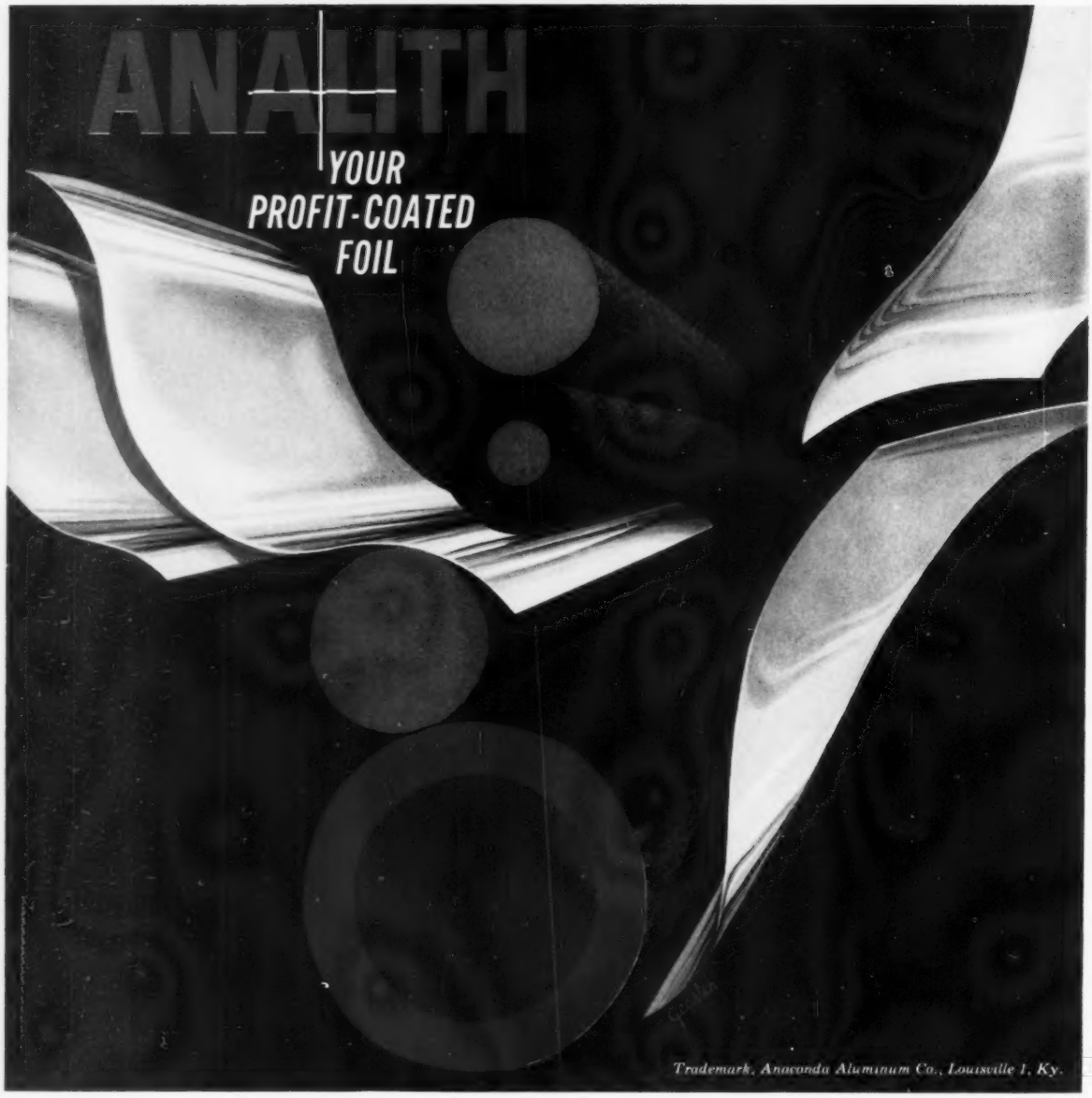
How LTF's Star Target Measures Ink Spread and Resolution

How the Todd Co. Produces Checks for Magnetic Ink Systems

Your Offset Equipment Requires Careful Preventive Maintenance

He Won't Forget the Odd Case of the Selling Suit Box

BARFUSS



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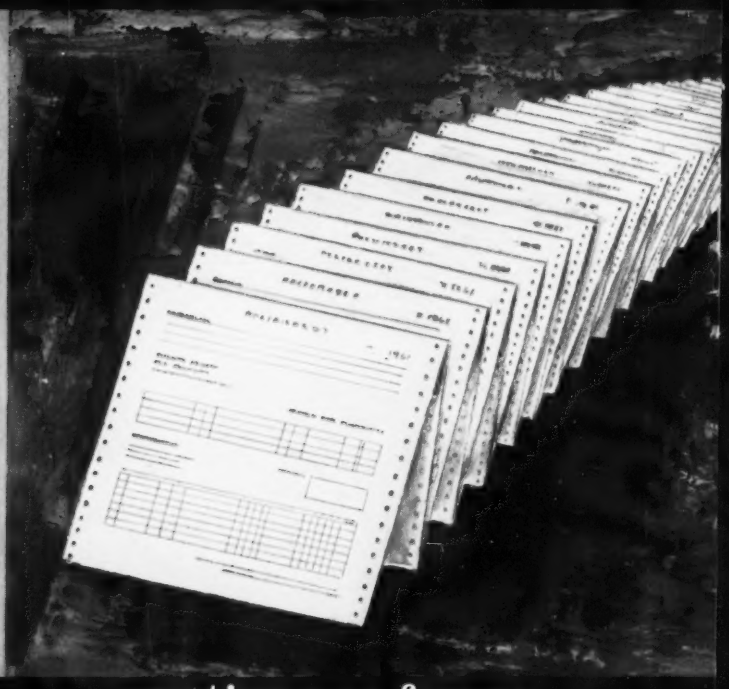

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Inland Printer / American Lithographer

AUGUST 1961
VOLUME 147 • NUMBER 5

THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

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Great Britain
Maclean-Hunter, Limited
Trinidad House, 28/30 Old Burlington St.,
London W1, England, Phone Regent 7941

INLAND PRINTER / *American Lithographer* is published monthly by Maclean-Hunter Publishing Corp., 79 West Monroe St., Chicago 3, Ill. P. D. Allen, President.

SUBSCRIPTION RATES
For the United States: one year, $5; two years, $8; three years, $10; single copy, 50 cents. For Canada: one year, $5.50; two years, $9; three years, $11; single copy, 55 cents. (Canadian funds should be sent to INLAND PRINTER/*American Lithographer*, Terminal A, P.O.Box 100, Toronto.) Pan-American: one year, $6; two years, $11; three years, $15. Foreign: one year, $10; three years, $20.

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Second-class postage paid at Chicago, Ill. and at additional offices.

Leading Articles

What Will Graphic Arts Management Be Like by 1980? 33
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Rochester, N.Y., check-printing specialists transformed their production methods to handle magnetic ink bank printing

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H. R. Kibler Retires; Sends Thanks to IAPL

In accordance with our company policies, I was retired from my position as administrative vice-president of the W. F. Hall Printing Co. (Chicago), on May 1 of this year. Before leaving my active life within the printing industry, I wish to express to you my great appreciation for your kindnesses in the past. I especially remember the generous way you handled news concerning myself during the year I served as president of Printing Industry of America. It has been fine knowing and working with you.—H. R. Kibler, W. F. Hall Printing Co., Chicago.

Typography Article "Full Of Sound and Fury"

It is a pity that G. H. Petty's quixotic article in your June issue, "Today's Typography," runs into a few windmills.

An objection is his plethora of metaphor, a prime instance of which is found on page 52. How does one "root" someone or something from the "top of the heap"? To root is a porcine epithet, implying a digging downward from normal (or ground) level; the top of an average everyday heap is not usually so flush to earth. Moreover, the sequential "bombshell" fits the image no better; rooting, though it can indeed be violent, does not connote instantaneous and artificially induced explosion but a protracted and laborious delving with the snout (or hand or brain, etc.) that is plain hard work.

I will not prolong this objection other than to note that the metaphor's preamble populates the heap with sleeping typemen; these it finally abducts from "the driver's seat" after they have been awakened "almost overnight." To paraphrase the deck of the article, the trend to mixing metaphors is grotesquely getting out of hand.

Another objection: On page 53, Abraham Lincoln never said it quite that way. He is *reported* to have said: ". . . you may fool all of the people some of the time; you can even fool some of the people all the time; but you can't fool all of the people all the time." "Part of the people part of the time" was never part of the quotation attributed to the Springfield sage.

Perhaps Abe, too, in company with the fine gentlemen listed by the author in his closing paragraph on page 125, is consequently "resting uneasily" in his grave. I doubt, however, if he or any similar incumbents would ever acknowledge the viewing of anything at all from such a supine position.

In a judgment that might be considered brilliant for its brevity, Mr. Petty on page 125 paroles architects as "tetched" but not "depraved." In testament to the latter he offers a threefold decree. Now I am neither architect nor student of architecture, but on my limited travels and in my occasional glimpses of magazines like *House and Garden, Better Homes and Gardens, Arizona Highways,* and many others, astigmatism has never bothered my view. Therefore, I will testify that (1) In a house in either Arizona or New Mexico, designed by Frank Lloyd Wright, is a window with a tree growing through it; (2) In Bucks Co., Pa., is at least one "restored" Colonial farm house with flowers growing from one of its chimneys, and (3) in more than one state of the union can be found houses whose fronts are designed in multicolor—from two on up, including a ranch home in California, which also features a swimming pool and growing trees as parts of the living room, that is vertically striped in navy, forest green, brown, leaf green, sky blue, tan, beige, chartreuse, powder blue, lime green, ivory, and off-white, not necessarily in that order.

Finally, there is the word "juvenile," which the author savors with some gusto on page 124. An apt word, in truth, the kind of word that the *Literary Digest* would have applied so well to F.D.R. before the election of 1936. In the circumstances, I feel I must apply it to Mr. Petty's prose and grammar, particularly so to his fascination with the one-em—, a form of punctuation which is perhaps excusable in high-school composition or amateur copywriting and legitimately expected as the French interpretation of opening quotation marks in the writing of dialogue. But, a little dash goes a very long way.

I thought, and think, the subject timely and excellent and worthy of analysis; I regret that to the last syllable its presentation crept in its petty pace, a tale full of sound and fury, signifying very little.—John W. Metcalfe, Peacock Business Press, Inc., 200 S. Prospect Ave., Park Ridge, Ill.

Birthday Greetings to "Us" From Below Mason-Dixon

Referring to your "Last Word" of June, 1961, and your reference to your birthday as "our" birthday, I am taking this opportunity to wish *you all* a happy birthday from below the Mason-Dixon line. I had always thought that such use of the collective pronouns was reserved for kings and queens. Does this represent a new departure in English grammar?—Robert L. Yinger, Wheaton, Md.

(Editor's note: "Our . . . hence that we (royal or editorial *we)* have in mind or are speaking of; as, *our* author, readers, topic." —Webster's International Dictionary, Second Edition.)

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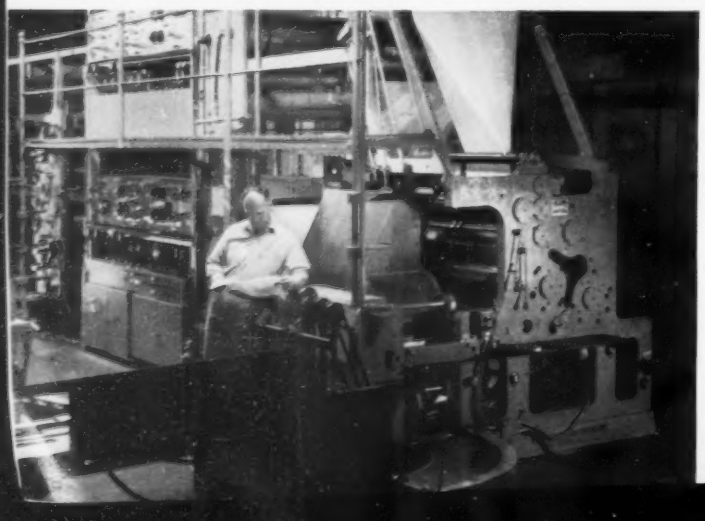

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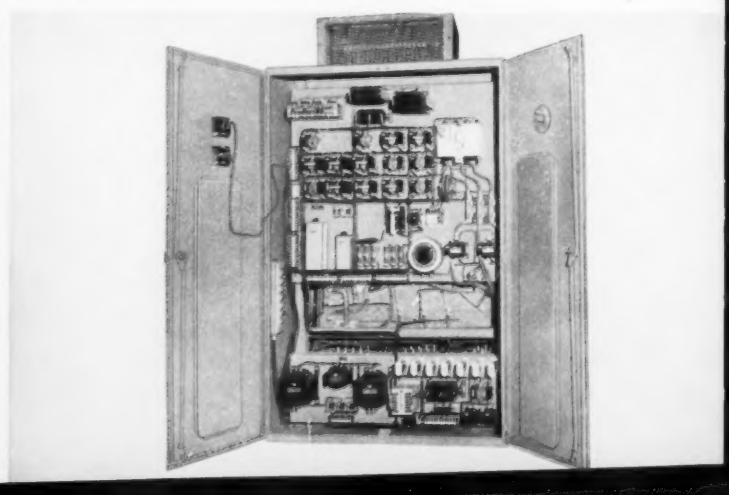

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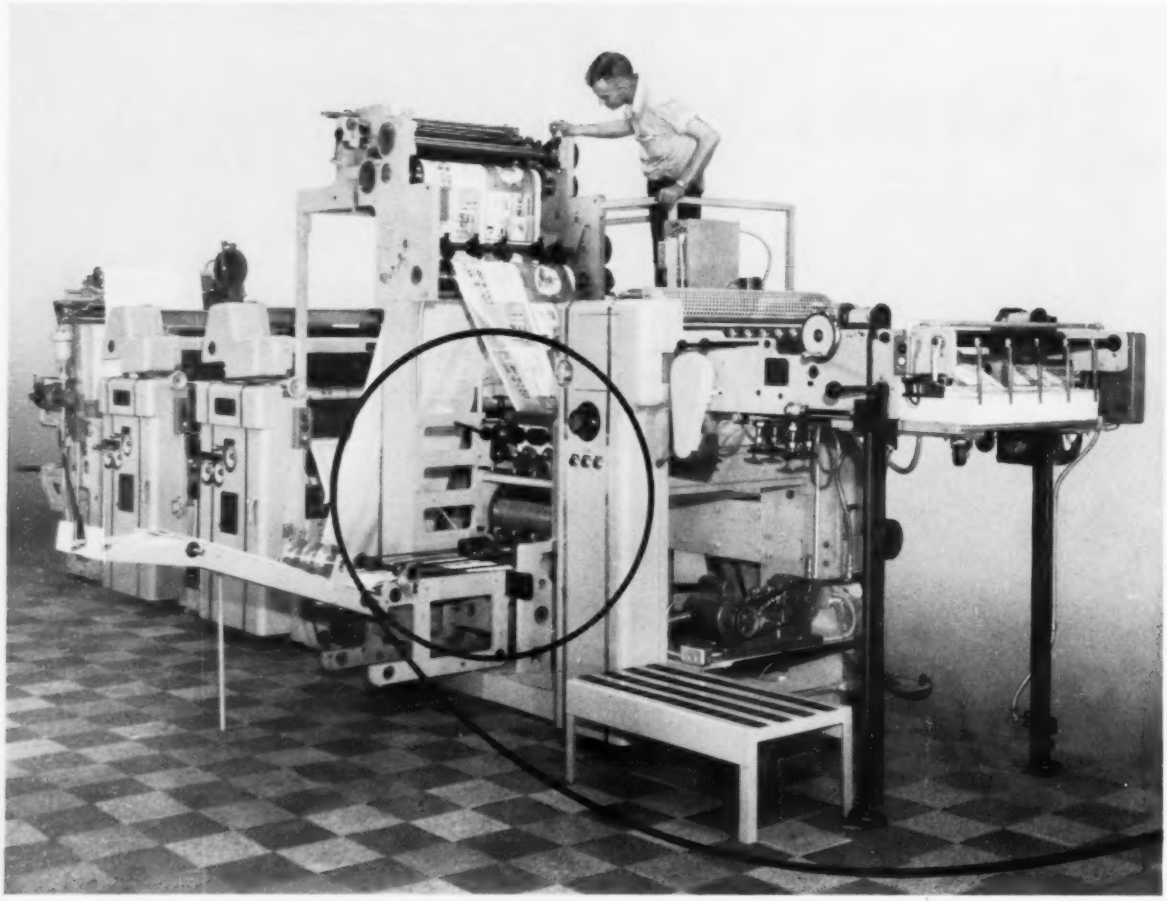

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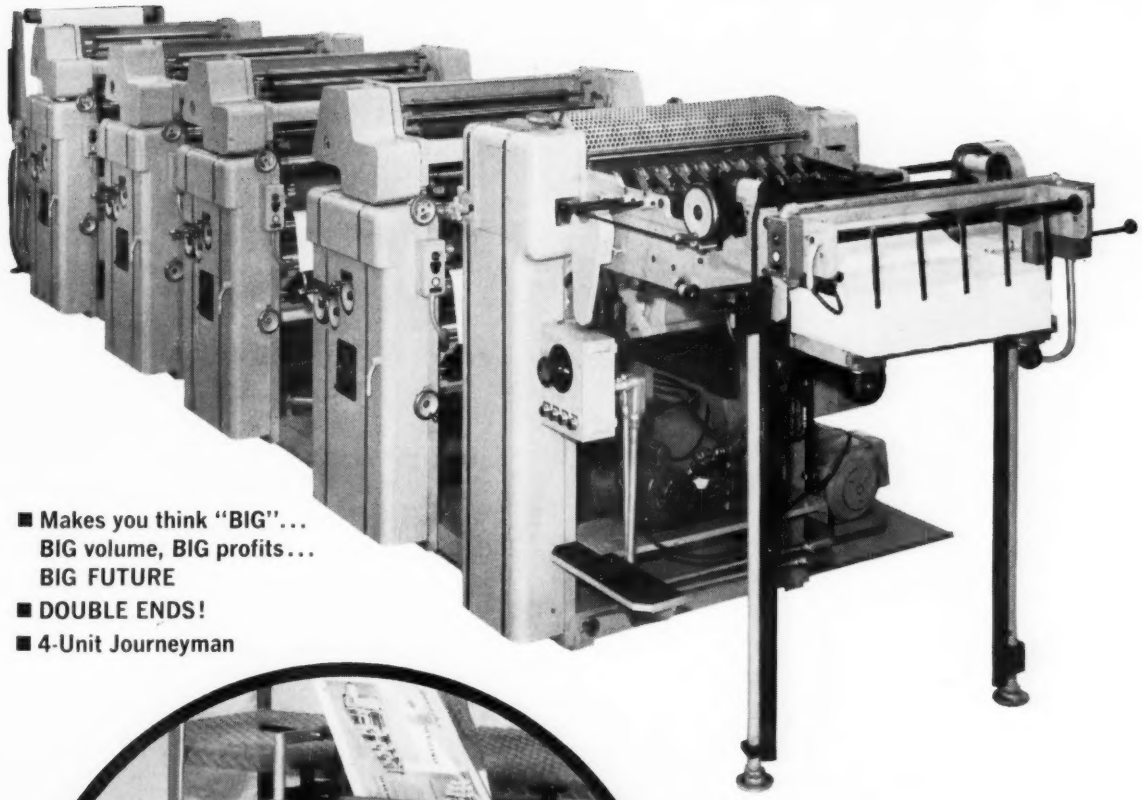

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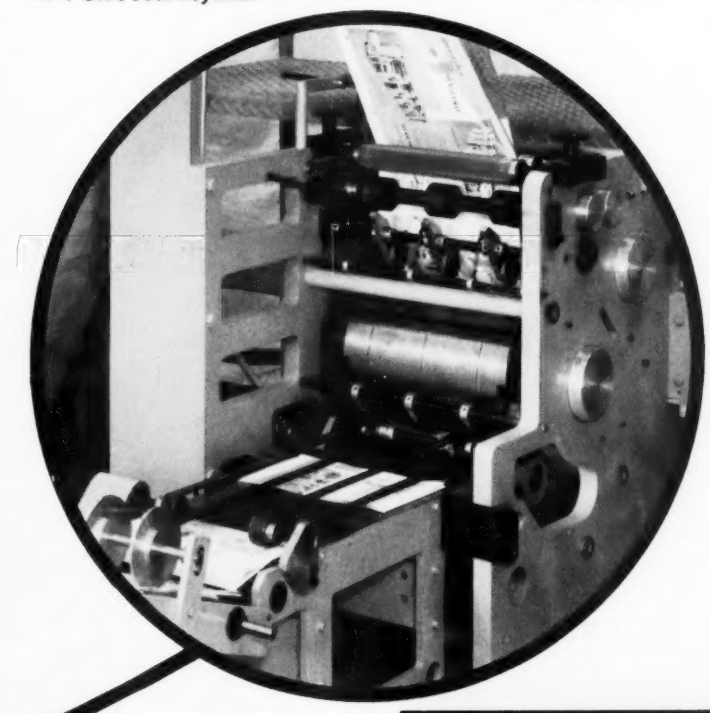

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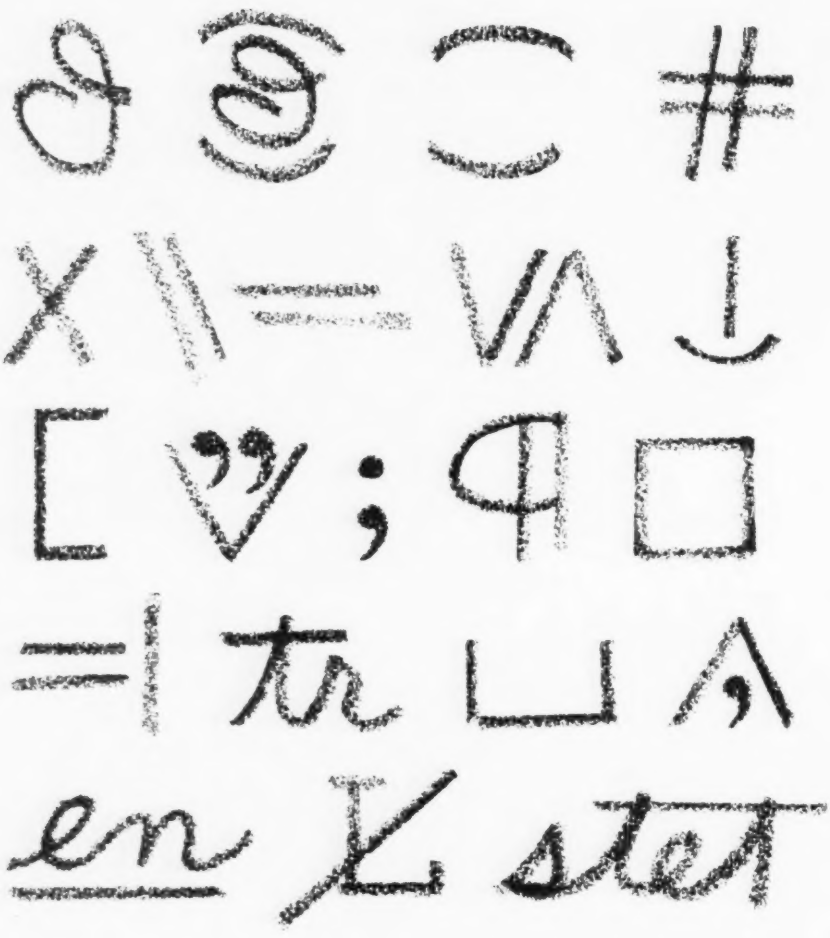

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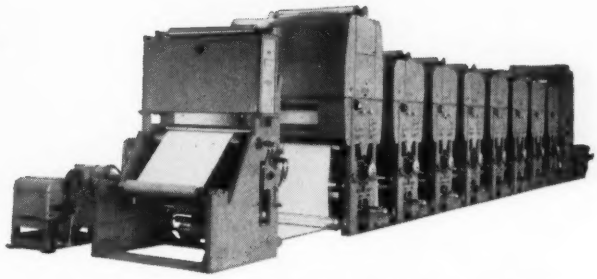

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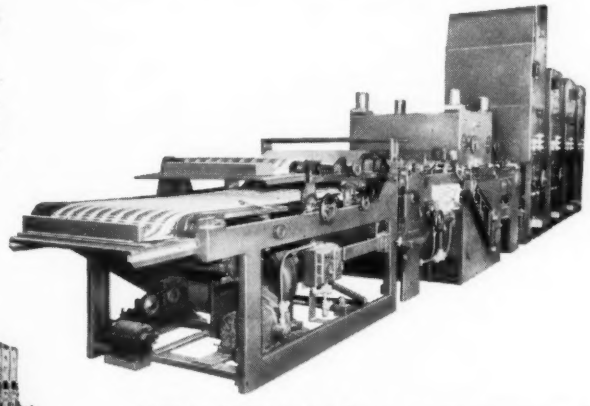

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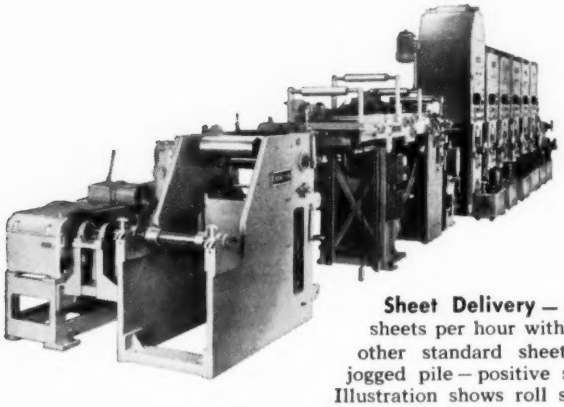

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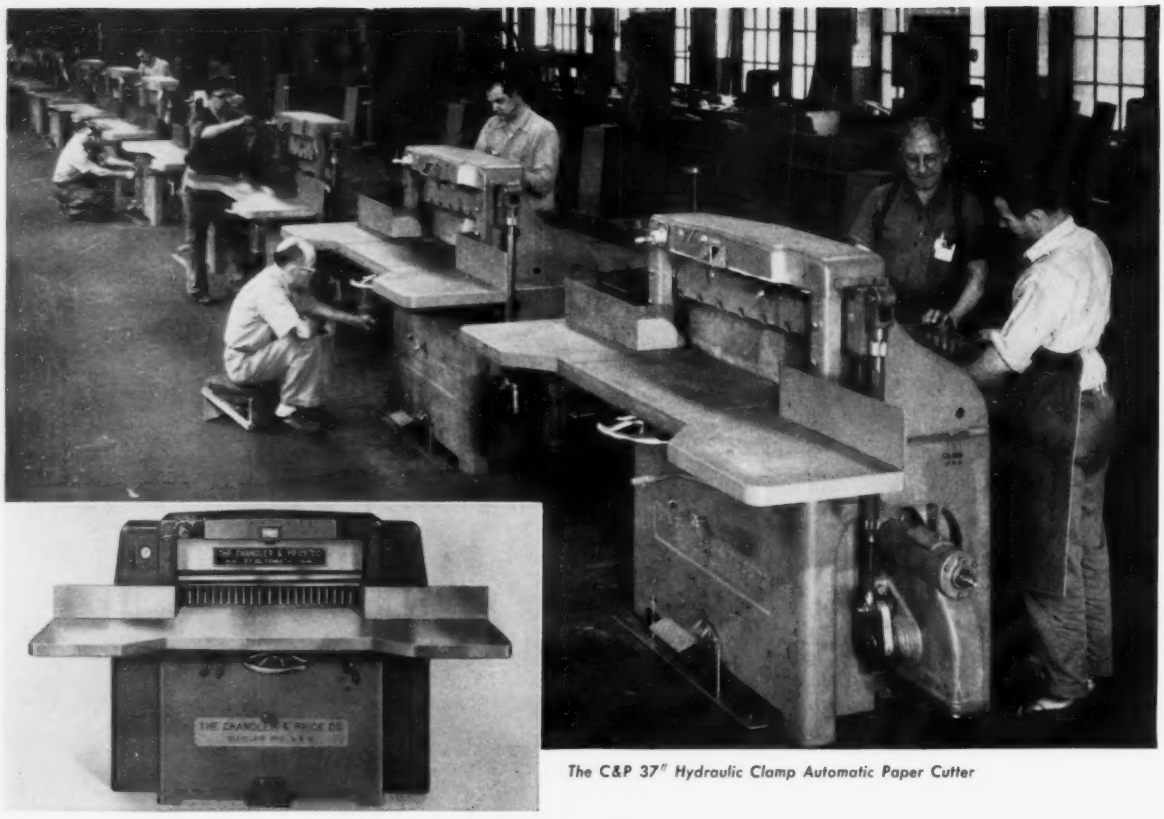

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Hertz pays cash for your present trucks. Then you take your choice of new GMC, Chevrolet or other sturdy trucks. Or your own trucks can be reconditioned and leased back to you. Instead of many separate bills, you pay just one check per week—and that covers everything except the driver.

Hertz Truck Lease Service includes complete maintenance, gas, oil, garaging, emergency road service, painting and lettering of trucks plus all administrative details such as licensing, insurance—and much more!

The service is *flexible*—trucks are custom-engineered, for example, to suit any kind of business. Should a truck be tied up for repairs, Hertz provides a replacement. Or if extra trucks are needed for peak periods, Hertz supplies them immediately. Get out of the truck business today! Call your local Hertz Truck Lease office for more information or write for booklet—"How to Get Out of the Truck Business."

No investment . . . no upkeep

LEASE HERTZ TRUCKS

HERTZ ALSO RENTS TRUCKS BY THE HOUR, DAY OR WEEK

HERTZ TRUCK LEASE, Dept. M-8
660 Madison Avenue, New York 21, N.Y.
Please send copy of booklet—"How to Get Out of the Truck Business" to:

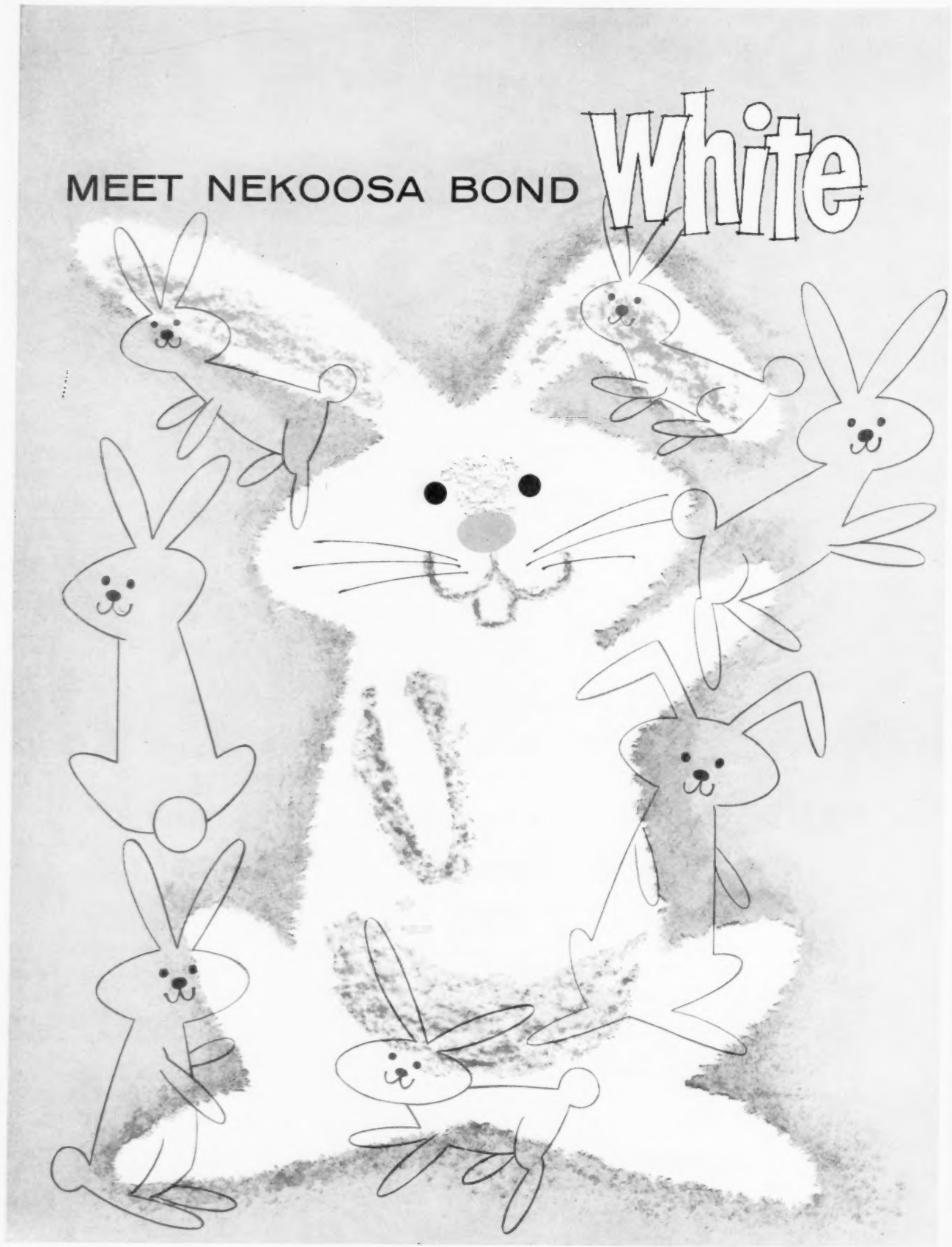
NAME_____

POSITION IN COMPANY_____

COMPANY_____

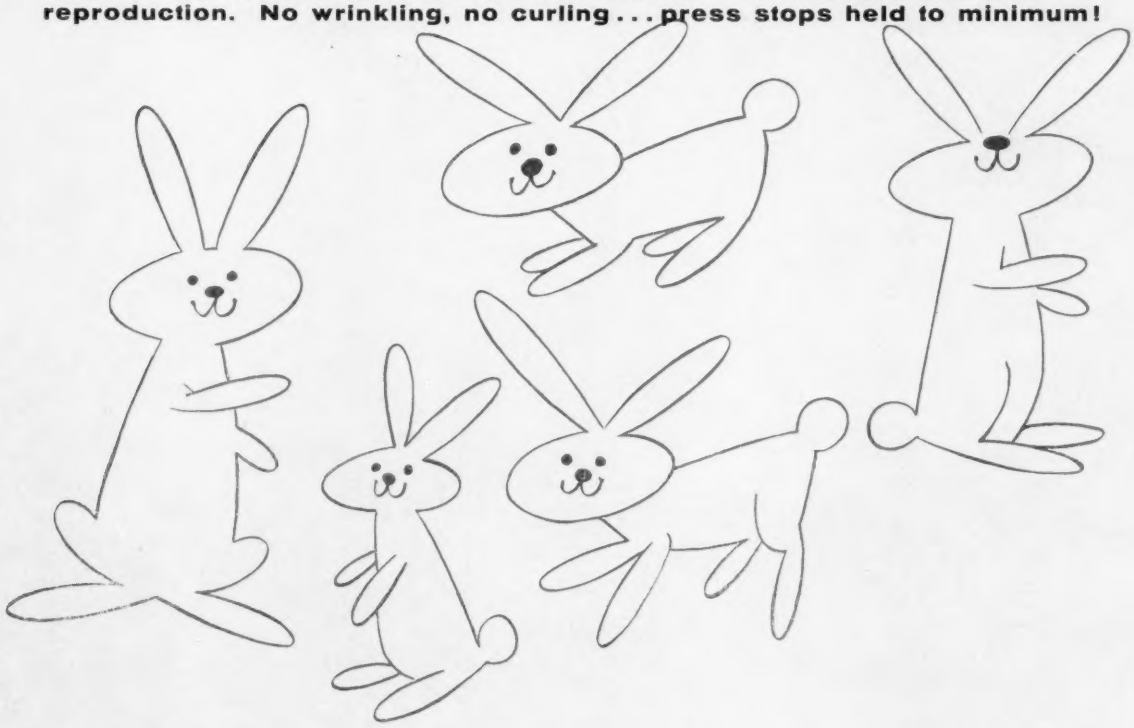
ADDRESS_____

CITY_____ ZONE____ STATE_____


MEET NEKOOSA BOND White

and his **dozen** cousins!

A whole family of 12 colors! And everything's here for dependable reproduction. No wrinkling, no curling... press stops held to minimum!



For colorful results . . . and full-of-color variety . . . choose Nekoosa Bond for letterheads, office forms and other printed pieces. In addition to our beautiful new *white*, we offer 12 sparkling colors. And, because there's no curling, no wrinkling, every job goes through the press quick as a bunny . . . with no costly slowdowns to eat up time and money.

VERSATILE **Nekoosa PAPERS**

matching Nekoosa Bond envelopes...of course!

WHITE AND THE DOZEN COUSINS...

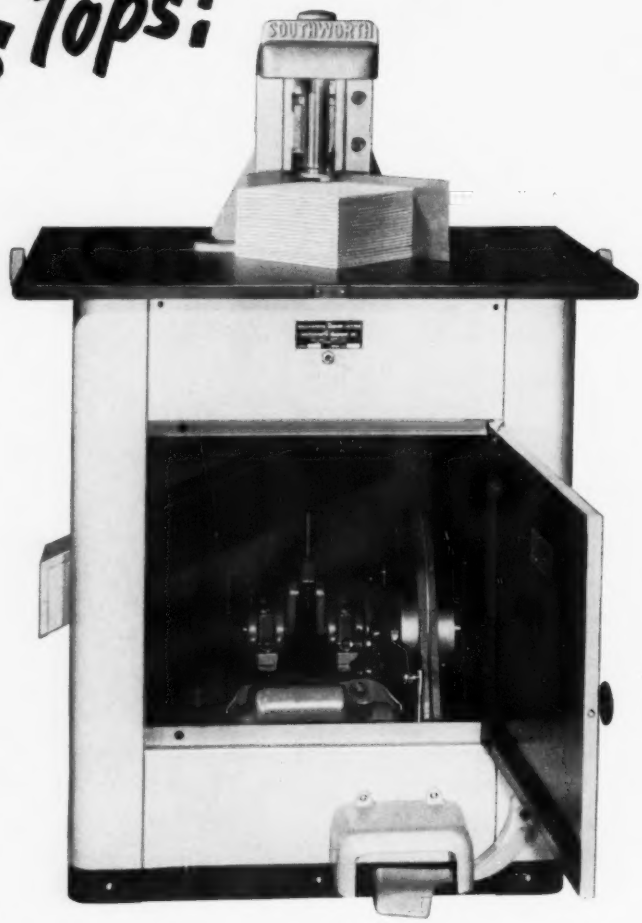
IVORY, BUFF, RUSSET,
GREEN TINT, CANARY,
BLUE, PINK, GREEN,
GOLDENROD, GRAY,
SALMON, CHERRY

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN

Mills at Port Edwards and Nekoosa, Wisconsin, and Potsdam, New York

5 Reasons* why the SOUTHWORTH CORNER CUTTER is Tops!

1. Cuts up to 4½ inch lifts, direct from cutter, thus increasing production 30%.
2. Gauge guides may be set at either side for quicker, more accurate alignment.
3. Larger table gives greater work surface area, extra convenience in stacking.
4. Three-way control switch, enclosed knife and treadle guard, reduce floor hazards, prevent accidents.
5. New ½ h. p. motor and an improved clutch deliver double the power.



This ruggedly-built Southworth Power Corner Cutter makes the toughest assignment possible . . . cutting round corners, diagonals and reverse corners on paper, plastic, cloth or board with equal ease. Knives and dies are made of high grade tool steel, simply installed and interchangeable. Standard knives available in a wide size range. Special knives custom-made on order.

And only Southworth offers a 24-hour resharpening service.

FOR DETAILS WRITE: SOUTHWORTH MACHINE CO., 528 WARREN AVE., PORTLAND, ME.

SOUTHWORTH MACHINE CO.
GRAPHIC ARTS DIVISION

Paper Conditioners; Automatic Skid Lifts; Cutters; Deliveries; Layboys; Air Lift Tables; Lift Tables; Skid Turners; Hand, Foot, Motor Driven Punching Machines; Humidifiers; Envelope Presses; Punch Heads; Tabbing Knives and Corner Cutters; Custom Built Allied Equipment.

Printed on Williamsburg Offset. Basis 80.

register allure on new Union-Camp fine papers

NUMBER 4 IN A SERIES OF PERSONALITY STUDIES PHOTOGRAPHED BY PHILIPPE HALSMAN. WHO IS SHE? SEE OVER.

In color, in black and white

Union-Camp fine papers give you excellent reproduction at moderate cost

This particular sample is Union-Camp's new WILLIAMSBURG OFFSET. It is a high quality utility paper made from Southern woods. Note how clean and bright it is.

You'll like working with Williamsburg Offset. It lies flat. Feeds well. Has good dimensional stability and ink receptivity. It offers good folding and scuff-resistant qualities, so necessary in price lists, catalogs and directories.

Print Williamsburg Offset in black and white or in color, for booklets and direct mail advertising pieces. Our illustrations are typical examples of the fine reproduction qualities you can expect—and at moderate cost.

You can order Williamsburg Offset in both regular and vellum finishes. And in all popular stock sizes and weights or in special sizes to fit your special jobs. Ask your local Union-Camp distributor for samples and prices.

BARBARA WOHL—Budding young New York actress. Has appeared in summer stock, off-Broadway productions and recently made her first movie.

"There is something calm and quiet, and at the same time provocative, in the dark-haired beauty of Barbara Wohl. Hers is the fascination of contradictions. She combines mystery with a charming frailty."

Philippe Halsman

Have you sampled these UNION-CAMP fine papers?

FRANKLIN GRADES—Surface sized for excellent reproduction plus good snap and durability. You'll find them versatile, dependable.

FRANKOTE BRISTOL—(Coated one side). Use it for book covers and jackets, postcards, menus and mailers, to name a few. Scores, die-cuts and folds well. Provides excellent hold-out for gloss ink, varnish and lacquer coatings.

PRINCESS ANNE BOND and MIMEO BOND—Economy papers for all-round business and office use.

UNION-CAMP

FINE PAPERS

Union Bag-Camp Paper Corporation 233 Broadway N.Y. 7, N.Y.

Earning power UP... with Color King

Fairchild's versatile new web offset perfecting press opens profitable revenue sources for newspaper publishers and printers

Now... at a modest price — newspapers can take advantage of the low cost and high speed production of web offset printing... plus COLOR with its higher advertising rates, and extraordinary capabilities in profitable contract printing. The Color King press grows with your needs. You can start with one unit and additional units can be added as your business increases. And you get the dependability, precision and ease of operation typical of Fairchild graphic arts equipment. For full information, mail the coupon today.

Demand is increasing for color in newspapers. With a Color King press you can do presswork for other newspapers in your vicinity. And its high printing quality and color potential make it ideal for newspaper supplements, TV guides, farm journals, small magazines and other profitable advertising publications.

FAIRCHILD GRAPHIC EQUIPMENT

DIVISION OF
FAIRCHILD CAMERA AND INSTRUMENT CORP.

Sales and Service offices throughout the world

Fairchild Graphic Equipment, Dept. FGE 76
Fairchild Drive, Plainview, L. I., N. Y.

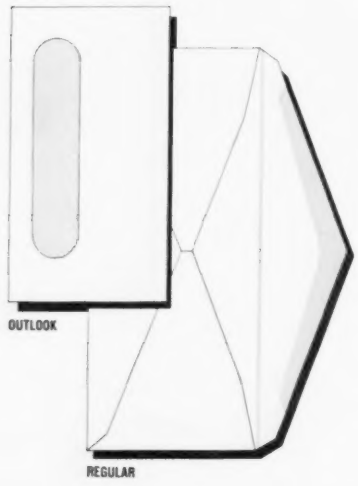
☐ Please send me information on Fairchild's new Color King press.
☐ Please have a Fairchild Color King representative call.

NAME_____

COMPANY_____

STREET_____

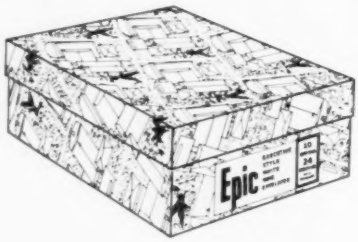
CITY_____ ZONE____ STATE_____



Why are printers everywhere switching to Epic* Executives, Regular & Outlook®

Several months ago, United States Envelope introduced an entirely new line of executive style envelopes — Epic Executives, Regular and Outlook. These envelopes were designed to meet the needs of modern business communication . . . and to provide an envelope that printers, large and small, could print and sell profitably to their customers.

Response to Epic Executives has been very good. Many leading paper merchants are already stocking the new line. To date, more than four thousand printers of all sizes have tested the new envelope on their presses. Their reaction, with few exceptions, has been enthusiastic.



Comments such as, "It's the whitest envelope I've ever seen," are typical of printers' reactions to Epic Executives' super bright white stock and the way it snaps up fine printing.

COMPLETE, PROFITABLE LINE. Epic Executives are made in a complete line of the most widely used business sizes in Regular and Outlook window styles. The executive style flaps and seams have a modern, prestige look that appeals to customers. Best of all, Epic Executives are priced right to keep printers competitive and profitable.

EPICS ON THE PRESS. Press performance is another point printers like. The flatness and uniformity of Epic Executives help eliminate problems on the press, as well as assuring printers' customers of smooth operation on their automatic inserting and metering machines. And printers found that make-ready and feed setting are no problem with Epic Executives.

MODERN PACKAGING. Epic Executives are packed in a new, distinctive DEEP LID BOX that speeds up printing because the envelopes can be fed directly into the press from the deep-lid cover, and then repacked ready for shipment. Helps customers, too, with inserting and metering.

If you haven't tried Epic Executives, Regular and Outlook, you're missing out on the most important envelope development in years. Check with your paper merchant today for complete information or write to Sales Promotion Department.

USE® UNITED STATES ENVELOPE

GENERAL OFFICES: SPRINGFIELD 2, MASS. • WORCESTER • SPRINGFIELD
HARTFORD • ROCKVILLE • NEW YORK • METUCHEN • ATLANTA • INDIANAPOLIS
CHICAGO • WAUKEGAN • DALLAS • LOS ANGELES • SAN FRANCISCO

*T.M. Applied for by U. S. Envelope Co. P-78

kleen-stik® DUBL-STIK

2-Sided *Pressure-Sensitive* Tape

Exclusive "Finger-Flip" Edge for Fast, Easy Application!

RECIPE for dealer preference for *your* P.O.P. material: design and produce the most attractive displays possible . . . tie them in with a powerful national promotion . . . then add DUBL-STIK to *guarantee* they'll get up! . . . DUBL-STIK is the *double-sided* self-sticking tape—a thin, tough film coated on *both* sides with extra-strong KLEEN-STIK adhesive. Easily applied by hand or automatic applicator, it bonds instantly to practically any material . . . holds up even relatively heavy displays.

Double the Pressure-Sensitive Benefits of KLEEN-STIK!

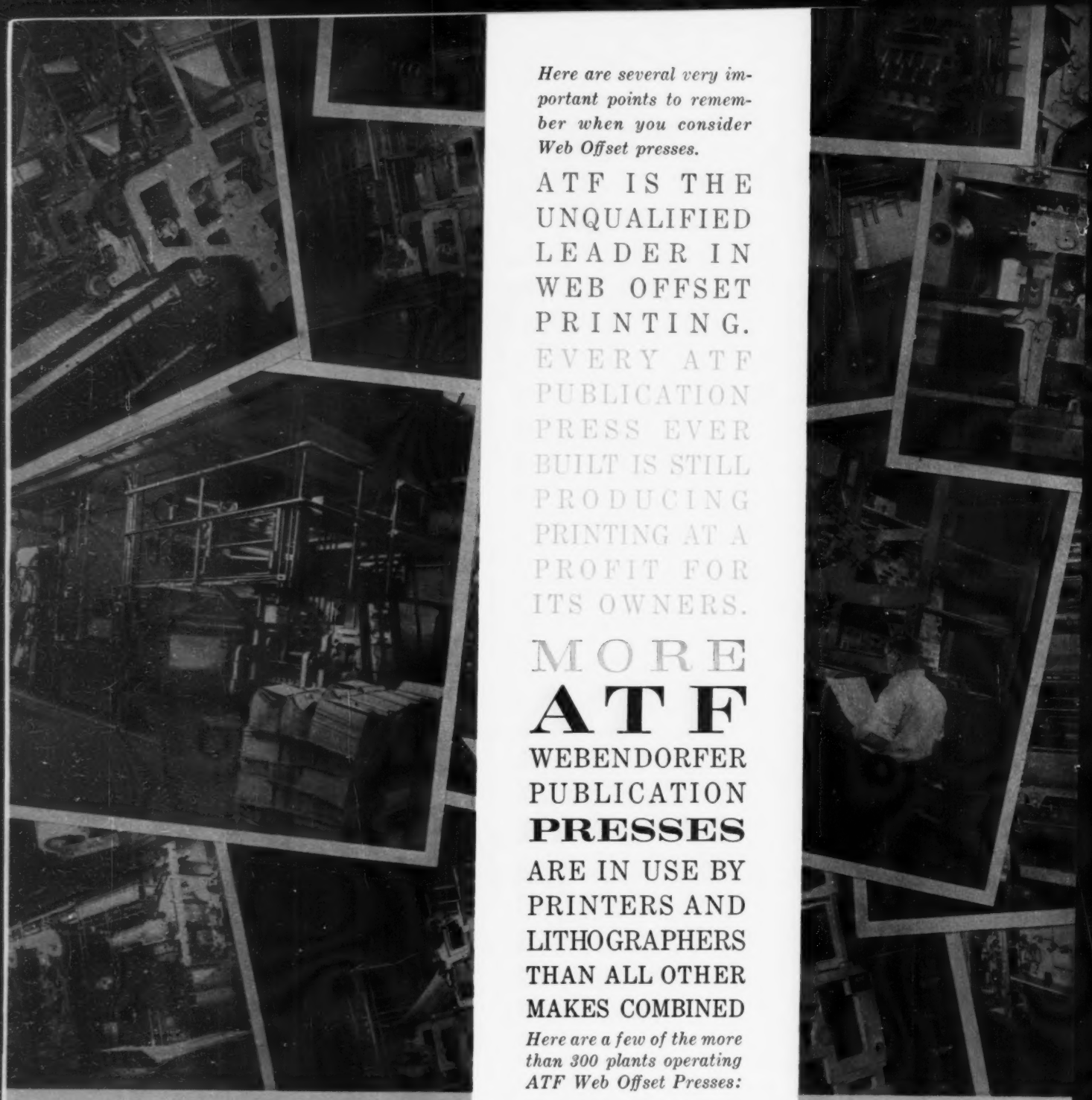
- *Needs no water*, glue, tacks, staples, etc.
- *Easy to put up* — just apply tape, peel off backing, press in place.
- *Waterproof* and invisible when applied.
- *Resists temperature changes* from —20° to 220°F.

Write for samples and information on DUBL-STIK and other Kleen-Stik pressure-sensitive products.

kleen-stik® PRODUCTS, INC.

7300 W. Wilson Ave. • Chicago 31, Ill.
Plants in Chicago, Newark, Los Angeles, and Toronto, Canada

OVER 25 YEARS OF PRESSURE-SENSITIVE LEADERSHIP!



Here are several very important points to remember when you consider Web Offset presses.

ATF IS THE UNQUALIFIED LEADER IN WEB OFFSET PRINTING.

EVERY ATF PUBLICATION PRESS EVER BUILT IS STILL PRODUCING PRINTING AT A PROFIT FOR ITS OWNERS.

MORE

ATF

WEBENDORFER PUBLICATION **PRESSES**

ARE IN USE BY PRINTERS AND LITHOGRAPHERS THAN ALL OTHER MAKES COMBINED

Here are a few of the more than 300 plants operating ATF Web Offset Presses:

● *Indicates those companies who have purchased from 2 to 10 ATF Web Offset presses.*

American Press, Inc., Columbia, Missouri
George Banta Co., Inc., Menasha, Wisconsin ●
Baptist Standard Publ. Co., Dallas
Brown Prtg. Co., Inc., Waseca, Minnesota
Canadian Prtg. & Lithographing Co., Ltd., Montreal
Courier-Citizen Co., Lowell, Mass.
The Craftsman Press, Inc., Seattle
Daily Journal of Commerce, Portland, Oregon
Danner Press, Inc., Canton, Ohio ●
R. R. Donnelly & Sons Co., Crawfordsville, Indiana
Edwards & Broughton Co., Raleigh, No. Carolina
The Emerson Press, Inc., Pittsburgh ●
Evergreen Press Ltd., Vancouver, B. C.
Fawcett-Dearing Prtg. Co., Louisville ●
Foote & Davies, Inc., Atlanta ●
General Motors Corp., Detroit ●
Good Publ. Co., Fort Worth, Texas
Great Eastern Color Lithographic Co., Inc., Poughkeepsie, N. Y.
Haynes Lithograph Co., Silver Springs, Maryland
A. B. Hirschfeld Press, Denver
Lloyd Hollister, Inc., Wilmette, Ill. ●
Inland-Magill Weinsheimer Corp., Chicago ●
Jensen Prtg. Co., Minneapolis ●
Judd & Detweiler, Inc., Washington, D. C. ●
R. J. Kittredge & Co., Chicago
W. A. Krueger Co., Milwaukee
Latham Process Corp., New York City
Los Angeles Lithograph Co., Inc., Los Angeles

Manz Corp., Chicago
Mercury Lithographing Co., Brooklyn
Metropolitan Press, Seattle
Mid City Press, Philadelphia •
Midwest Lithographing Co., Minneapolis •
The Motschall Co., Detroit
Murray Printing Co., Forge Village, Mass. •
Pacific Press, Inc., Los Angeles •
PAK Prtg. Services, Detroit •
Perry Prtg. Co., Inc., Waterloo, Wisconsin •
Phillips & Van Orden Co., San Francisco
Quality Reproductions Corp., Miami •
Rand McNally Co., Skokie, Illinois •
Ronalds Federated Ltd., Montreal
Rosen Prtg. Co., Buffalo
Rotary Offset Printers, Anaheim, California
The Safran Prtg. Co., Detroit •
Shelby Lithographing Co., Inc., Detroit
Smith & Setron Co., Inc., Cleveland
Spaulding-Moss Co., Boston
The Standard Publ. Foundation, Cincinnati •
Stecher-Traung Lithograph Corp., San Francisco
John S. Swift & Co., New York City
U. S. Playing Card Co., Cincinnati
Web Offset Publ. Corp., Long Island City, N. Y. •
Williams Press, Inc., Albany
Wolfer Prtg. Co., Los Angeles
World Color Prtg. Co., St. Louis
Wright-Patterson Air Force Base, Dayton

AMERICAN TYPE FOUNDERS Dept S2, 200 Elmora Ave., Elizabeth, N. J.

"Magnetic check imprinting gave our business a shot in the arm"

. . . says Douglas Webb, Vice-President and General Manager, Rapid Printing Company, Dayton, Ohio

The field of imprinting personal checks with magnetic ink is relatively new to many printers. But it is a field that offers a rewarding potential for printing firms interested in opening profitable new markets. Douglas Webb, for example, has first-hand experience in running an MICR printing department at a profit. Here's what he has to say.

Two of Rapid Printing Company's high-speed A. B. Dick offset machines—turning out magnetically encoded checks.

"Two years ago, check imprinting seemed to us to be more effort than it was worth for an integrated printing operation devoted to long run jobs. Today it has become an important part of our business.

"We found that the necessary tolerances for MICR can be easily maintained by trained operators using high-speed, automated offset machines. More important, we learned that check imprinting customers are also strong prospects for other bank offset jobs. That sold us!

"When we compared the automated offset machines available, we selected A.B. Dick equipment. Within six months we were supplying three of the four banks in Dayton on a regular basis with RAPCO personalized and imprinted checks. With the increase in business, additional A. B. Dick equipment was installed. These added facilities have enabled us to provide fast MICR service for commercial use as well as personalized check service to banks in the four states served by Rapid Printing.

"The MICR check imprinting business is mushrooming and the printer who invests in good equipment to provide good service and a quality product is also likely to reap additional profits by providing a complete service for his MICR customers."

BE WELL INFORMED ON MICR!
TAKE ADVANTAGE OF THIS SPECIAL FREE OFFER!

(1) Case history story on Rapid Printing Company's MICR operation.

(2) Colorful 48 page booklet—*Questions Frequently Asked About MICR and Magnetic Ink Encoding*. Contains 142 informative questions and answers on every phase of MICR printing. Mail coupon today. No obligation.

A·B·DICK®
OFFSET PRODUCTS

A. B. DICK COMPANY DEPT. IAP-81
5700 W. Touhy Ave., Chicago 48, Illinois

Gentlemen: Please rush me my free copies of "Questions Frequently Asked About MICR and Magnetic Ink Check Encoding" and the case history story on Rapid Printing Company's MICR operation.

NAME_____

COMPANY_____

POSITION_____

ADDRESS_____

CITY_____ ZONE_____ STATE_____

Now... a "compact" adhesive binder for profitable short runs

The *Martini Autobinder* automatically binds and covers a wide variety of work. It is widely used for economical short runs of magazines, directories, catalogs and similar work.

Versatility

The *Autobinder* can be used also for covering side-stitched or sewn books . . . for back gluing of sewn books . . . and, with a mull strip attachment, for adhesive binding of books for casing-in.

Size range

The size range extends from a minimum of 6 x 4" to a maximum of 16 x 10" in thicknesses from 3/16 to 1-3/4". The speed ranges, in stepless variation, from 1500 to 5000 books per hour.

Set-up time

Set-up time, as proven from actual experience in many plants, will be from 15 to 45 minutes depending upon the extent of the changeover. All adjustment controls are conveniently placed and are fitted with knobs or handles for instant use. Precise setting scales are supplied where needed.

Operating cycle

The operating cycle commences with the placing of the gathered signatures into the self-opening clamp. After automatic jogging, the clamp closes and carries the book to a rotary knife where the folds are cut off the backs. A milling disk roughens up the back for increased penetration of the adhesive.

Rotating brushes are used to remove the paper dust left after milling. Two glue rollers are provided to apply the adhesive. Side rollers can be used for applying glue to the side of the book when using four-creased covers. The book is then advanced to the covering station where the cover is fed and attached. At the next station the back is formed and the cover is squared. The bound and covered book is then conveyed under the feeding station to an automatic stacker delivery. Books are stacked spine down on a heated metal delivery table.

Paper scrap and dust from the knife and milling stations are removed by an integral suction system.

Cover feeder

The feed mechanism is of the positive vacuum gripper type. The feed table is equipped with scoring wheels to make two or four creases in the cover. Interlocking controls prevent a cover from being fed unless a book is in position or stop the machine when a cover is not in position for the book.

Mull strip attachment

The Model 2 *Autobinder* provides an attachment for the application of a mull (crash) strip between the book block and the cover when additional strength is required. This attachment can be used also to apply cloth or crepe strip for books which are to be cased-in.

Floor space requirements are the same for both models: 28 x 8 ft.

For further information or an actual plant demonstration, contact the T.W. & C.B. Sheridan Company, 220 Church Street, New York 13, N. Y.

SINCE 1835 SHERIDAN

LET'S TALK FACTS!

CARBON ARCS
vs.
OTHER LIGHT SOURCES

LIGHT *is the backbone of the graphic arts industry. And the greatest brightness per unit area of any artificial light source known is obtained from the carbon arc!*

Rivaling the continuous spectrum of the sun, the carbon arc produces all colors of the spectrum. It requires less exposure time, has higher lumen per watt efficiency, and is lower in operating cost.

READ THE FACTS OF LIGHT!

WHAT ABOUT LIGHT COSTS? Comparative studies of a 10mm high intensity carbon arc *vs.* the principal non-carbon light source with a 2 KW power input show the superior economy and efficiency of the carbon arc:

OPERATING HOURS OF 2 KW INPUT (Non-Carbon Light Source)	OPERATING COST OF CARBON ARC
20	75% Less
50*	66% Less
70*	50% Less

*Estimated

The efficiency and cost advantages of the carbon arc over non-carbon light sources are even greater at higher KW input.

WHAT ABOUT LIGHT EFFICIENCY? Here are examples of facts recently obtained from tests proving the higher efficiency of high intensity and white flame carbon arcs *vs. the most powerful non-carbon light source in use today:*

350% MORE EFFICIENT: Total power input (not arc power) for a 10mm high intensity photo trim is 34% higher than that of the opposing light source of 2 KW input, *but* it produces six times more light, and has 350% greater lumen/watt efficiency.

38% MORE EFFICIENT: Total power input for a ½-inch photographic white flame trim is 23% higher than the same 2 KW source, *but* it produces about 70% more light and has 38% greater efficiency.

378% MORE EFFICIENT: Total power input for a 10mm H.I. photo trim is 36% lower than that of the opposing 4 KW source, *but* it produces three times more light and its efficiency is 378% greater.

46% MORE EFFICIENT: Total power input for a ½-inch white flame trim is 42% less than that of the same 4 KW source, light output is 15% less, *but* its efficiency is 46% greater.

288% MORE EFFICIENT: Total power input for a 10mm H.I. photo trim is 46% less than that of the opposing 6 KW source, *but* it produces twice as much light and its efficiency is 288% greater.

15% MORE EFFICIENT: Total power input for a ½-inch white flame trim is 51% less than that of the same 6 KW source, light output is 44% less, *but* its efficiency is 15% greater.

Thus, the carbon arc—particularly the high intensity carbon arc—has a much higher efficiency in terms of *light per dollar* than any other source of artificial light.

National Carbon Company submits the foregoing facts as an aid to the graphic arts industry in maintaining or achieving maximum efficiency, longer gray scale, less negative make-over, less handwork, and increased production capacity.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY

UNION CARBIDE

Division of Union Carbide Corporation • 270 Park Avenue, New York 17, N. Y.
In Canada: Union Carbide Canada Limited, Toronto

"I'M WHISTLING while I work

because CROMWELL Offset Packing is of uniform thickness across the sheet • no lost time building up low spots"

And Cromwell Offset Packing is specially treated to eliminate slip. It *will not* creep under the blanket. Its hard, smooth finish eliminates "mushing out", even on a million run! The caliper and grain direction are printed on every sheet so you can't make a mistake. Arrows are placed every 10 inches for easy measurement.

All Cromwell Offset Packing, of which this caliper .005 is a sample, is unconditionally guaranteed for uniformity of thickness.

These advantages add up to quicker make-ready and no down-time or paper loss because of packing failure. And remember, the money you save when you avoid pressroom delays is your own!

Cromwell Offset Packing and Tympan are furnished in rolls or sheets in calipers .002 to .010, .012 and .015. Minimum quantities, one roll or 500 sheets cut to your specifications.

Cromwell paper company

180 North Wabash Avenue • Chicago 1, Illinois • DEarborn 2-6320

Manufacturers of: Papers (Impregnated • Coated • Laminated • Reinforced Flexible) • Bags • Sacks • Liners • Covers • (Single and multiwall construction, using all types of material to carry, cover or protect all types of products).

Please send information on Cromwell Offset Packing. 1 2

Name_____ Title_____

Company_____

Street_____

City_____ Zone____ State_____

Up-to-date Business News of Interest to Management in the Printing and Allied Industries

newsletter

Business Rising Fast; Boom Stage Coming

Business seems to be in a strong rise, sure to move steadily upward. Recession touched bottom in first quarter. Momentum will gain in fourth quarter. Boom will continue during 1962 . . . then boom control will probably be needed, not recession countering. Big spending rise of $16-billion in next three years will have powerful impact on business.

GNP Figure Bounces Back to $515 Rate

U.S. Gross National Product, which dropped to annual rate of slightly less than $501-billion in first three months of 1961, bounced back in second quarter to annual rate of $515-billion. No doubt 1960-61 recession behind us, says Sec'y of Commerce Luther H. Hodges.

Paper-Paperboard Down 1% Below Last Year

Paper and paperboard January-June production 17.4-million tons, 1% below 1960 first-half level . . . paper 7.8-million tons, down 1% . . . board 8-million tons, same as 1960 first half . . . reported by American Paper and Pulp Assn.

June Printing Paper Sales 1.27% Over May

June printing paper sales rose 1.27% over May, contrary to 2% normal decline . . . National Paper Trade Assn. figures show January-June volume 0.42% above level for same period last year.

Champion Paper Changes Name, Ups Net Income

Champion Paper & Fibre Co. has changed its name to Champion Papers, Inc. Karl R. Bendetsen, president, says cost-cutting increasing net income despite sales dip . . . $76,855,437 second-quarter sales down $769,945 from volume for same 1960 period . . . $3,567,443 earnings up $751,653. Bendetsen reports excess industry production capacity continuing with pressures on prices likely to persist in near future.

Allied Paper Corp. Buys Gavrin Press, Inc.

Allied Paper Corp., with headquarters in Chicago, announced on Aug. 7 purchase of the Arthur J. Gavrin Press, Inc., of New Rochelle, N.Y., and its affiliated companies. The new acquisition has a sales volume approximating $5-million. Gavrin also has plants in Denison, Tex., and Danville, Ky. Allied is now among the top four of business forms producers in the country. The business forms industry is now operating at a level of $500-million per year, Allied reported.

OVER

Kimberly-Clark Cuts Some Roll Paper Prices

Kimberly-Clark Corp. has announced price decrease of $3 to $10 a ton on roll grades of printing papers used in letterpress and rotogravure production of magazines and catalogs. Changes effective Aug. 1. Prices highly competitive on these papers, but K-C does not contemplate price decreases in company's other lines of printing papers.

IPEX, British Printing Show, July 16-27, 1963

IPEX 1963, 11th International Printing Machinery and Allied Trades Exhibition, set for London, July 16-27, 1963, now being organized by Assn. of British Manufacturers of Printers' Machinery.

New IBM Typewriter Has No Type Bars, Carriage

IBM has just introduced new electric typewriter without type bars or movable carriage. Revolutionary machine types by means of a single sphere-shaped element bearing all alphabet characters, numbers, and punctuation symbols. Type unit may be changed from one face to another in seconds, IBM reports. Previously, IBM typewriters carried only one type face which was not interchangeable.

WNU Goes to Little Rock

Western Newspaper Union has moved its national headquarters to Little Rock, Ark., from New York City. WNU now has branches in 18 cities and is owned by Hammermill Paper Co.

Donnelley Six-Months' Sales and Earnings Up

R. R. Donnelley & Sons Co., giant Chicago-based printers, reported sales and earnings for six months ended June 30 increased slightly over first six months of 1960 and were highest for the period in the company's history. Six-months' net sales were $71,802,000 and net income was $4,633,000. Donnelley will spend $14-million for plant and equipment improvements or additions in 1961.

P.O. Campaign for Early Mailings Now Paying Off

Post Office Dept. campaign to get businesses to send out mailings earlier in day or hold them until first thing next morning is getting results . . . so much so that extra help has to be hired for morning hours. Realignment of P.O. labor force eventually will speed important first-class mail sent at end of day.

NY Commercial Printing Sales Move Up in June

Commercial printing sales in New York metropolitan area during January-June were 0.33% below level for same 1960 period . . . but June sales were 5.74% higher than June of 1960, according to N.Y. Employing Printers Assn.

4-color offset reproduction from a transparency by Paul W. Cloud. (175-line screen)

Warren's
STANDARD

Lithographic Papers

LUSTERKOTE
OFFSET ENAMEL
CAMEO BRILLIANT
OVERPRINT LABEL
FOTOLITH ENAMEL
CASCO ENAMEL
PRINTONE LITHO
SILKOTE OFFSET

This paper is Warren's Silkote Offset • Basis 25 x 38 - 70 (140M)

PAPER MERCHANTS

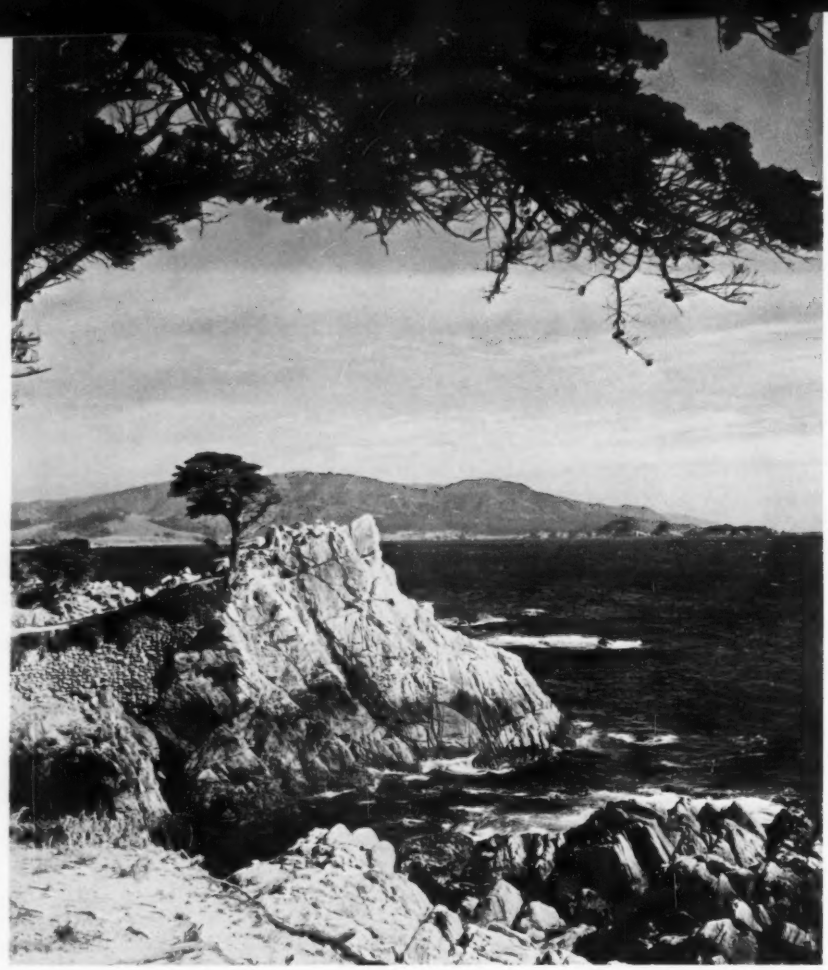
who sell and endorse

Warren's Standard Printing Papers

Albany, N. Y.	Hudson Valley Paper Company
Allentown, Pa.	Lehigh Valley Paper Corporation
Atlanta, Ga.	Sloan Paper Company
Baltimore, Md.	The Barton, Duer & Koch Paper Co. Stanford Paper Company
Birmingham, Ala.	Sloan Paper Company
Boise, Idaho	Zellerbach Paper Company
Boston, Mass.	Carter Rice Storrs & Bement Inc. The Century Paper Co., Inc. Lindenmeyr Paper Company, Inc.
Buffalo, N. Y.	The Alling & Cory Company Franklin-Cowan Paper Company
Champaign, Ill.	Crescent Paper Company
Charlotte, N. C.	Caskie Paper Company, Inc. Virginia Paper Company
Chattanooga, Tenn.	Southern Paper Company Sloan Paper Company
Chicago, Ill.	Chicago Paper Company McIntosh Paper Company Carpenter Paper Company
Cincinnati, Ohio	The Diem & Wing Paper Company
Cleveland, Ohio	The Petrequin Paper Company The Alling & Cory Company
Columbus, Ohio	The Cincinnati Cordage & Paper Co.
Concord, N. H.	C. M. Rice Paper Company
Dallas, Texas	Olmsted-Kirk Company
Dayton, Ohio	The Diem & Wing Paper Company
Denver, Colo.	Carpenter Paper Company
Des Moines, Iowa	Western Newspaper Union Newhouse Paper Company
Detroit, Mich.	Seaman-Patrick Paper Company Chope-Stevens Paper Company
Eugene, Ore.	Zellerbach Paper Company
Fort Worth, Texas	Olmsted-Kirk Company
Fresno, Cal.	Zellerbach Paper Company
Grand Rapids, Mich.	Quimby-Walstrom Paper Co.
Great Falls, Mont.	The John Leslie Paper Company
Harrisburg, Pa.	The Alling & Cory Company
Hartford, Conn.	Henry Lindenmeyr & Sons Carter Rice Storrs & Bement Inc.
Honolulu, H. I.	Honolulu Paper Company, Ltd.
Houston, Texas	L. S. Bosworth Company Olmsted-Kirk Company of Houston
Indianapolis, Ind.	Crescent Paper Company
Jackson, Miss.	Townsend Paper Company
Jacksonville, Fla.	Virginia Paper Company
Kansas City, Mo.	Tobey Fine Papers of Kansas City, Inc.
Knoxville, Tenn.	Southern Paper Company
Lansing, Mich.	The Triquet Paper Company
Little Rock, Ark.	Western Newspaper Union Arkansas Paper Company
Los Angeles, Cal.	Zellerbach Paper Company
Louisville, Ky.	Louisville Paper & Mfg. Co., Inc.
Lynchburg, Va.	Caskie Paper Company, Inc.
Memphis, Tenn.	Southland Paper Company
Milwaukee, Wis.	Nackie Paper Company
Minneapolis, Minn.	The John Leslie Paper Company Newhouse Paper Company
Montgomery, Ala.	Weaver Paper Company
Nashville, Tenn.	Clements Paper Company
Newark, N. J.	Lindenmeyr-Schlosser Company Central Paper Company
New Haven, Conn.	Carter Rice Storrs & Bement Inc. Henry Lindenmeyr & Sons
New Orleans, La.	Alco Paper Company, Inc.
New York City	Lindenmeyr-Schlosser Company The Alling & Cory Company Miller & Wright Paper Co. Linde-Lathrop Paper Company, Inc. The Canfield Paper Company Marquardt & Company, Inc.
Oakland, Cal.	Zellerbach Paper Company
Oklahoma City, Okla.	Western Newspaper Union
Omaha, Neb.	Field Paper Company
Philadelphia, Pa.	D. L. Ward Company The J. L. N. Smythe Company Schuylkill Paper Company
Phoenix, Ariz.	Zellerbach Paper Company
Pittsburgh, Pa.	The Alling & Cory Company
Portland, Maine	C. M. Rice Paper Company
Portland, Ore.	Zellerbach Paper Company
Providence, R. I.	Narragansett Paper Co., Inc. Carter Rice Storrs & Bement Inc.
Reno, Nev.	Zellerbach Paper Company
Richmond, Va.	B. W. Wilson Paper Company Virginia Paper Company
Rochester, N. Y.	The Alling & Cory Company
Sacramento, Cal.	Zellerbach Paper Company
St. Louis, Mo.	Beacon Paper Company Tobey Fine Papers, Inc.
St. Paul, Minn.	The John Leslie Paper Company Newhouse Paper Company
Salt Lake City, Utah	Zellerbach Paper Company
San Antonio, Texas	Shiner-Sien Paper Company, Inc.
San Diego, Cal.	Zellerbach Paper Company
San Francisco, Cal.	Zellerbach Paper Company
San Jose, Cal.	Zellerbach Paper Company
Seattle, Wash.	Zellerbach Paper Company
Shreveport, La.	Louisiana Paper Company, Ltd.
Spokane, Wash.	Zellerbach Paper Company
Springfield, Mass.	Carter Rice Storrs & Bement Inc.
Stockton, Cal.	Zellerbach Paper Company
Syracuse, N. Y.	The Alling & Cory Company
Tacoma, Wash.	Zellerbach Paper Company
Toledo, Ohio	The Commerce Paper Company
Troy, N. Y.	Troy Paper Corporation
Tulsa, Okla.	Tulsa Paper Company
Waco, Texas	Olmsted-Kirk Company
Washington, D. C.	Stanford Paper Company Virginia Paper Company
Wichita, Kan.	Western Newspaper Union

EXPORT AND FOREIGN

Toronto, Canada	Buntin Reid Paper Co., Ltd.
New York City (Export)	Moller & Rothe, Inc.
Latin America, West Indies, Philippine Islands, Hong Kong, South Africa, Australia, New Zealand.	
Australia	B. J. Ball Limited
New Zealand	B. J. Ball (N. Z.), Ltd.



150-line screen

Photo by Louis C. Williams

WARREN'S
Pigmented Lithographic Papers

Warren's Silkote Offset is a unique wove-like offset paper with a pigmented surface and a fresh, new color. Pigmenting on the paper machine provides a greater potential for precise reproduction, greater uniformity between sides, increased strength and stability, and a much-sought-after balance of brightness and opacity. Silkote Offset is recommended for all kinds of lithographic work and for type printing by letterpress.

* * *

Warren's Silkote Offset–Falmouth Finish is the regular Silkote Offset quality with an embossed pattern — a fine design that lends apparent depth as well as texture to the lithographic image. Silkote Offset–Saxony Finish is another popular embossed pattern that is available in this grade of paper.

* * *

Warren's Printone Litho is a pigmented lithographic paper similar to Silkote Offset but with the smooth, mellow texture of an English Finish. The application of coating pigments provides a superior surface for halftone reproduction by offset. Printone Litho permits brilliant reproduction without surface glare, and provides good dimensional stability due to impregnation on the paper machine.

This demonstration was run offset from deep-etch plates, six up on a 35 x 45 press.

Write for free booklet —"How Will It Print by Offset"

S. D. WARREN COMPANY · BOSTON 1, MASS.

[BETTER PAPER Warren's STANDARD BETTER PRINTING]

Printing Papers

Inland Printer / American Lithographer
August 1961

What Will Graphic Arts Management Be Like in the 1970's and 1980's?

How different will the job of management be in the coming decades than it is today? Is a new type of education required to prepare men to meet new managerial challenges?

BY
KENNETH G. SCHEID

Mr. Scheid is head of the Department of Graphic Arts at Carnegie Institute of Technology in Pittsburgh. Before taking that position in 1960, he was a lecturer at Wharton School of Finance and Commerce at the University of Pennsylvania and executive secretary of its Labor Relations Council. For six years he served as industrial relations manager for Forbes Lithograph Manufacturing Co. in Chelsea, Mass. He has also served with the Foreign Liquidation Commission of the State Department, as a wage and salary analyst for General Mills, Inc., and as an economist for the Wage Stabilization Board.

INSTITUTIONS of higher education for business such as Harvard, Carnegie Institute of Technology, and Massachusetts Institute of Technology have more than a casual interest in forecasting what the practice of management *will* be like in the 1970's and 1980's, as well as an interest in what it *ought* to be like.

For we are seeking to provide today, at the outset of the 1960's, that education for our students which is best suited to their effective performance as business managers in those future years when they will, we hope, rise to key positions in their organizations.

In short, we face the problem of providing an education now to a young man at the age of 20 that will serve him well at the age of 30 or 40 or 50, not merely at the age of 22 or 25.

At Carnegie Tech what might be called the "long-run" concept has been at the center of business education as pioneered by our Graduate School of Industrial Administration. In 1960 on the occasion of the 10th anniversary of the establishment of that school, a symposium of international leaders in business, law, social science, religion, philosophy, and education was focused on the topic of "Management and Corporations 1985."

Some of the fundamental themes running through this symposium are applicable, to a greater or lesser degree, to whatever particular industry and management are under discussion:

1. The central theme that emerged from the discussion was the necessity for management and corporations to adapt to major changes in their internal and external environments in the next 25 years—and their probable ability to do so effectively.

2. Much routine managerial decision-making will, in the years to come, be transferred to electronic computing machines that can be programmed to perform complex mental processes. It is perfectly possible that more creative or innovative types of executive decision-making will also be done on electronic computers.

3. The manager of the future, in the large corporation at least, will increasingly operate under conditions where not profit alone, but broad social con-

What are the changes that are coming in next 10 to 25 years?

1. Growing attention to research and development on graphic arts processes and materials will produce faster-paced changes than we've seen so far.

2. Market for graphic materials will see substantial expansion and extension into new areas. There will be new markets as yet undefined.

3. Traditional branches of graphic arts will blend into one big industry, extending "from the forest to the consumer."

4. Despite these changes, printing will still afford an opportunity for the very small firms, of which there are many in the graphic arts. There is not likely to be any substantial change in typical firm size.

5. Considerable changes coming in industrial relations in next 10 to 25 years. Changing technology is likely to force an amalgamation of non-competing graphic arts unions. By 1975 the decline in graphic arts unionism could be considerable.

siderations, influence his decisions. But profit will still be the central motive.

4. The large corporation of 1985 will be responsible for its actions not only to stockholders but to the broader public generally, where the profit record will not be the sole basis for evaluating the company.

My points here are concerned with the practice of management in the graphic arts industry (or industries), in the 1970's and 1980's. They are presented not as a set of *conclusions* but rather as a set of *possibilities*, for as Dean G. L. Bach has written in the book reporting on the Carnegie Tech symposium:

"No one *knows* what 1985, or even 1965, will be like. But not to consider carefully alternative possibilities, speculative as these considerations must be, is shortsighted indeed."

We can surely assume that management in the graphic arts will be noticeably different in 1975 or 1985 than it is today, in the same sense that it is *today* considerably changed from what it was 25 years *ago*. Think for a minute of some of the changes in what might be called the environment of the printing firm that have occurred in the past quarter century:

1. In 1935 the technology of the graphic arts was *relatively stable*, even perhaps in lithography. Today, we are still in the midst of changes that seem to be continuing at an accelerating rate.

2. These technical changes, as well as technical and economic changes in other sectors of the economy, have destroyed old markets, created and expanded new ones, heightened and broadened competition, and produced the recent recognition of the graphic arts as a growth industry.

3. Industry lines of demarcation have begun to crumble. Does the distinction, for example, between the letterpress and the lithographic industry really exist today? Is it meaningful to make a distinction between photoengravers, electrotypers, and the offset platemakers? Where is the boundry line of the industry?

4. In 1935 the printing and publishing field was still almost alone as our major mass communications industry. Today there is substantial competition among *several* communications industries, including radio, TV, and motion pictures.

5. In 1935 industrial relations and labor policy in the graphic arts industry were basically matters for unilateral decision-making by management. Today, there is fundamentally a joint process with trade unions, and if anything the process is broadly inclined toward unilateralism on the part of the unions.

These and other major changes of the past quarter century have, of course, had their impact on the practice of management in the graphic arts. This impact has been substantial. It has made the function of management —in the small firm and the large one— vastly more complex, technically, economically, and organizationally. It has begun to put a premium on professionalism in management at all levels, in firms of all sizes.

And yet we know that the status quo has not been achieved. Indeed, the changes so far may be only the beginning. What might some of these further changes be over the next decade or the next quarter century?

1. There is substantial evidence that the growing attention to research and development on graphic arts processes and materials will produce more fundamental and faster-paced changes than we have witnessed thus far. The amount of research on new processes, on automatic controls, on new materials, etc.—conducted within and outside the graphic arts industry—suggests that there are some drastic changes in store. In short, graphic communication—even in the design function—will become more of a science.

2. The market for graphic materials will continue its substantial expansion, and its extension into new areas. Packaging, book publishing, and business forms come readily to mind, and there are new markets yet undefined, I am sure.

3. It seems altogether likely that the process of dissolution of traditional branches within the industry will proceed to the point where it may be appropriate to think of only one industry, extending as one executive has put it "from the forest to the consumer." The vigor of competing means for transmitting and storing information (think of the prospects for using computers rather than libraries to store knowledge) will be an added force leading to the concept of one industry.

4. Despite these changes, printing itself will still afford an opportunity for the firm of very small size. Indeed, as we know, the technology of offset

printing has since the '30's led to a sharp *decrease* in the size of the *average* offset firm. We are not likely to see any substantial change in typical firm size over the period ahead.

5. There may be very considerable changes in industrial relations over the next 10 to 25 years. A changing technology is likely to force an amalgamation of one form or another among now-competing graphic arts unions. Whether such reorganization will be enough to reverse the apparent trend to open shop operation in expanding areas is doubtful, and by 1975 the decline in graphic arts unionism could be considerable. Moreover, a fast changing technology will likely produce a far more even balance in collective bargaining.

Out of these changes and others, we should expect to find the practice of management in the graphic arts substantially different from what we know today:

1. All of graphic arts management—from the supervisor up to the chief executive—will have to be substantially more familiar with the basic physical sciences which underlie technological change. To a considerable extent a production technology based on craftsmanship will have given way to a technology which is based on science and engineering.

2. Management will function—in its business decision-making and coördinating roles—in a considerably more professional way. In particular, this implies substantially more fundamental knowledge about the planning, organizing, directing, and controlling processes.

3. In larger firms, at least, the manager of the future will be aided by electronic computers that may take over a number of activities currently performed by administrative personnel. One can foresee the programming of computers to do the production scheduling, estimating, and inventory control work of the firm. Mathematics will have a strong place in this work.

4. Because the industry will remain essentially one of small firms, the role of the employers associations, and in particular the local associations, will grow as the process of management becomes more complex. Since World War II, we have seen the typical local association assume the principal role in the broad personnel and labor relations area. It will likely expand its services in the future into such areas as financial services, data processing services, technical services, and production services. In effect, the association will become a more significant part of a graphic arts system of professional management.

5. The development and continuing education of managers will have become a first order of business for the graphic arts firm.

At the outset I observed that institutions such as Carnegie Tech (and its new Department of Graphic Arts) have more than a casual interest in management of the 1970's and 1980's. Perhaps what I have noted above will suggest why, in our new program of management education for the graphic arts, we have chosen to give substantial attention to basic general education, to the fundamental disciplines (economics, psychology, quantitative analysis) underlying professional managerial practice, and to graphic arts processes as areas of basic and applied science and engineering.

We do not know for sure what changes will occur in graphic arts over the coming years, but we do know that our own programs must be focused on educating men who can understand and deal with these changes, whenever they occur and whatever they may be.

What's in a Name?

Our new combination name is much easier to say, to remember, and to write

Key words are still there and indicate correctly full scope of publication

WHAT'S IN A NAME? There's a great deal in it—if it happens to be *your* name, especially if it's as long as ours has been. Ever since *The Inland Printer* purchased *The American Printer and Lithographer* three years ago, we have been calling the combined publications *The Inland and American Printer and Lithographer*.

"Calling" probably isn't the right word, for the full title rarely has been used in speech by anyone, even ourselves. We've written the full title and have abbreviated it as PRINTER *and* LITHOGRAPHER. The truth, however, as is evidenced by what we have personally heard from readers and by what has been borne out by reader surveys conducted by the Eastman Research Organization, is that no one has been happy with the long awkward-sounding title.

Philip T. Wheeler, a printing technologist with E. I. du Pont de Nemours & Company, Inc., Wilmington, Del., expressed the feelings of many when he wrote recently:

"It occurred to me that you might be interested in one man's opinion of the cumbersome title your publication now labors under.

"I think the industry has long recognized *The Inland Printer* as a dominant (perhaps *the* dominant) national publication in the trade . . . .

"It distresses me to see this enviable identification destroyed by the 'legal mind at work,' so to speak . . . [by being submerged and divided by two words, "and American"].

"May I respectfully suggest the early return to the simple dominant title, *Inland Printer*, before the trade forgets its significance."

Mr. Wheeler is undoubtedly right. Yet it seems wrong to us that the proud name, *American Printer and Lithographer*, be lost completely. After all, it began only two years later than *The Inland Printer*, more than 75 years ago, and it contributed greatly to the growth and progress of the industry during its years.

With this issue, we are renaming the combined publication with what we hope is an easier-to-handle title. It retains the key words that have identified the two publications in the past, and it spells out correctly the full scope of the present publication.

INLAND PRINTER/*American Lithographer* it is.

Readers on whom we have tested the new title say it's a big improvement, easier to say, and easier to remember. Old friends like Mr. Wheeler probably will shorten it to *Inland Printer*, but most of them have never given up that familiar name anyway.

Like the fellow who doesn't care what he's called as long as he's called for dinner, we're not too particular. Just call on us for the big view of the important developments in the printing and lithographing business.

Technical Pointers

On the

Printing of Lightweight Papers

Thin papers are a boon to the direct-mail industry which is seeking ways to help customers save money on postage. Printers and lithographers need have no fear of trouble with lightweight papers in the pressroom or bindery

BY
JAMES P. CALLAHAN

Mr. Callahan is the fine paper sales manager for the Ecusta paper operations, part of the packaging division of Olin Mathieson Chemical Corp. Previously, he had been a field representative for the firm in the Chicago area. He is a graduate of the University of South Dakota and a member of the International Association of Printing House Craftsmen.

ANTIQUATED NOTIONS about the use of lightweight papers are being discarded in the light of successful experience with new, improved lightweights.

With the introduction of lightweight papers with the whiteness, opacity, strength, and printability of many papers twice their weight, acceptance by printers is growing rapidly.

With improved lightweight papers and greater knowledge of their handling, printers are beginning to build a record of successful use of lightweights. This success has led to a growing enthusiasm for the papers.

Today, many printers of lightweights are capitalizing on their skills. Their customers benefit from the lightweight papers' various economies, such as more sheets per ounce of postage and lower postage costs.

Less bulk and weight make catalogs, directories, and other literature easier for salesmen to carry.

For the printer, lighter weight means more sheets per pound of paper and economies in freight shipments.

The secret of successful printing on lightweights, according to printing experts, lies in making a few simple press adjustments.

Here are some suggestions:

Feeding: Lightweight papers, being thinner, require finer adjustments in the feeder.

In feeding, adjustments are necessary for both air and suction. The air blast should be reduced to a point at which the sheets just separate. Suction should be adjusted so that the suction cup will pick up the top sheet and hold the sheet without puckering it. Sheets should ride on a thin film of air. Therefore, spread-type nozzles should be used to spread a film of air effectively beneath the *entire* surface of the top sheet.

Impression Pressures: Only normal adjustments for thinner papers are necessary. Blanket packing is always changed to compensate for differences in thickness of paper.

Inks: Most inks will print satisfactorily on lightweight papers. For best results, however, the ink manufacturer should be consulted and asked to formulate an ink for the specific type of paper, whether light or heavy weight.

If the ink used is so tacky that it picks the surface of the paper, the ink tack should be reduced with a suitable ink reducer, preferably one recommended by the manufacturer of the ink being used.

Fountain Solutions: For best results on any paper, the fountain solution should never be made stronger than the strength recommended by the manufacturer of the concentrate.

Fountain solutions which give a pH of 4.5 to 5 have been found to work best on the better grades of lightweight papers, which are alkaline.

Normally for lightweight papers, fountain solutions are run at a minimum consistent with keeping the ink from catching up on the plate. Excess water on lightweight papers can cause curl on delivery.

Impression Rate: Lightweight papers can be run at the top rated speeds of most presses.

1

Delivery: No special adjustments are required for lightweight papers.

Folding and Collating: The same adjustments are made for lightweight papers that are normally made for heavier papers. In most cases, lightweight papers will fold and collate, depending upon the mechanical condition of the equipment, at the same rate as heavier papers.

Inland Press, a division of Inland-Magill Weinsheimer Corp., Chicago, provides an example of how proper technique simplifies printing on lightweight paper. It successfully used a 30# lightweight paper in printing 100,000 copies of a tiny 104-page medical booklet and 30,000 copies of a 24-page Spanish edition for a pharmaceutical firm.

To insure a trouble-free run with best printing results, Henry Lackner, offset foreman, cut and removed the packing under the rubber press blanket around the perimeter of the press sheet. This allowed the plate to touch only the area to be printed during the run. It prevented excessive absorption of moisture around the edges of each sheet during the printing process, thereby eliminating curling which fouls up the steady feed of sheets into the press.

These preparations in no way interfered with normal printing operations, Mr. Lackner reported. Sheets in 38x50-inch size were stream-fed into the press. Speeds up to 3,800 sheets an hour were achieved for this job, and lightweights have been successfully used by this printing firm on all types of presses. These include a 49-inch Miehle multicolor offset press, a 48-inch Harris for a single-color run, and a 76-inch press.

The waste factor with lightweight paper, Inland reported, was no higher than with the heavier stocks, running about 5% in black and white and 10% in color jobs.

Success stories cover a range of applications as wide as the geographic locations of the printers reporting them.

Experience of the Jensen Printing Co., Minneapolis, which utilizes one of the largest commercial web-fed offset presses in the United States, points up the time savings achieved in using lightweight web-fed paper on lithographic presses. Work comes off the press, ready for binding, in a single operation—printed, dried, folded and collated—at speeds about four times as fast as those achieved on sheet-fed presses.

Jensen found roll stock is easier to handle. For the customer, a switch to lightweight paper can mean a weight reduction of up to a half-pound in an individual catalog.

Speed and simplicity were reported by Publishers Printing—Rogers Kellogg Corp., Long Island City, N.Y., in using 35# Waylite lightweight printing paper for the Olin Mathieson firm's annual report.

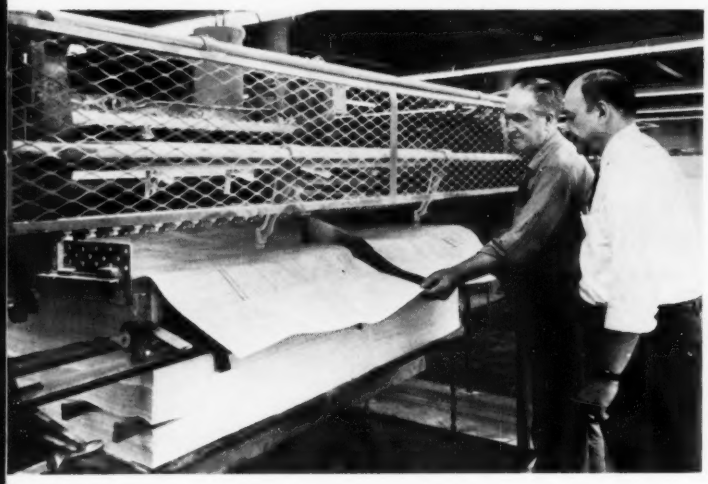
Ernest Schmatolla, vice-president of the printing company, reported that 150,000 copies of the 1960 annual report had been printed in record time on 43½x61½-inch sheets. This is one of the largest sheets of lightweight paper ever used.

By using this sheet size, it was possible to print two entire reports of 36 pages each on the same sheet, cutting printing time in half. A 52x76-inch Miehle rotary press with a Dexter feeder and slitter was used.

Running speeds of 3,000 impressions an hour had been anticipated, but Mr. Schmatolla reported that actual speeds of 3,500 per hour were recorded, enabling Publishers Printing to complete the job ahead of schedule.

The company used 20-inch, side-to-side curved plates. Mr. Schmatolla said no difficulty in running had been encountered. He noted that register of the two colors used had pinpoint accuracy and that slitting had been accomplished without difficulty. Smooth jogging was another favorable feature reported by the company.

2

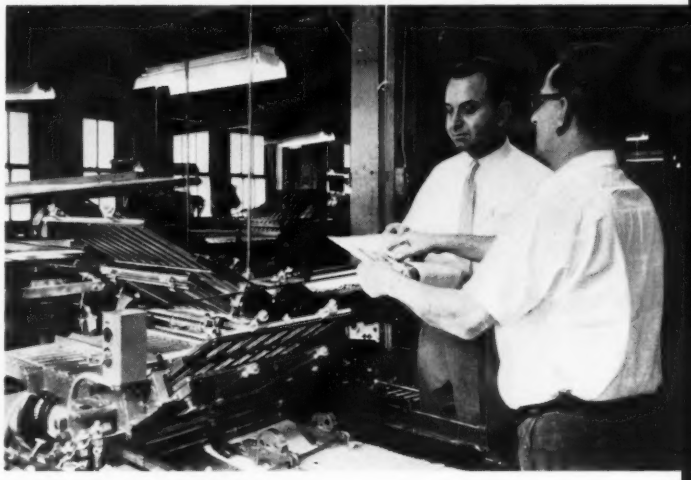


Inland-Magill Weinsheimer Corp., Chicago, printed 100,000 copies of a 104-page medical booklet on 30# paper without difficulty at its Inland Press plant. Inspecting sheets are (l. to r.) Frank D. Seminara, salesman; Richard Dunbar, plant superintendent; and Henry Lackner, offset printing department foreman.

Pressman John Lally slips two sheets of lightweight paper from the delivery end of a press at Publishers Printing-Rogers Kellogg Corp. Each sheet contains pages for two complete copies of an Olin Mathieson Chemical Corp. annual report. Looking on is Howard Ogden, pressroom foreman.

Refuting claims that lightweight paper is difficult to bind, Aaron Lander (l.), president of Lander Bookbinding Corp., St. Louis, looks at a booklet run on 30# stock that has just come off the folder. Showing it to him is Nathan Kierski, plant foreman.

3



1

Folding and binding with lightweight printing paper posed no problems for the Lander Bookbinding Corp. of St. Louis. Living up to its claim, "If you can print it, we can fold and bind it," Lander recently folded 250,000 lightweight booklets, ranging from 24 to 32 pages. Using only normal care, the company reported no difficulty in handling 30# stock.

2

Use of lightweight paper for Trans World Airlines' combined domestic-international timetable recently cut the airline's mailing and shipping costs in half. This flight schedule is distributed to offices throughout the world.

3

For this timetable, the Smith Grieves Printing Co., Kansas City, Mo., chose

(Turn to page 89)

How Todd Co. Produces Checks and Ledger Sheets With MICR

(Magnetic Ink Character Recognition)

Rochester, N.Y., specialists in check printing had to go through a transition process to handle new magnetic ink procedures

BY ROBERT G. DYMENT

1

2

3

THE MAJORITY of American businesses, whether a large manufacturing plant employing thousands or a small organization with only 10 employees, use checks for various phases of their operations—mostly for paying salaries and bills.

Not too long ago, most checks were plain, similar in style and with no thought in mind as to their use as an effective advertising and public-relations tool. This old standard kind of check is fast disappearing and in its place are found more colorful and eye-appealing checks for public consumption and for creating an association with the company writing the check.

The use of attractive checks as advertising and public relations media is on the increase. The average check is handled by 16 people in the course of its active life, thus affording an excellent means of advertising.

Printing craftsmen of the Todd Co. of Rochester, N.Y., a division of the Burroughs Corp., have seen many changes in the check printing industry over the past few decades, but none more significant than the current swing to magnetic ink printed checks for electronic data processing.

At its start, in 1899, the firm did not even print checks. The growing success of draft-raising gangs had led Libanus M. Todd, working with his brother, George W. Todd, to develop a checkwriter which shredded a limiting amount into the paper to prevent check-raising.

As the young checkwriter business flourished during the next 15 years, the decision was made to furnish checks free to customers using the machines. Equipment was installed in a new factory on University Ave. in Rochester in 1914, and the first small dribble of checks started coming off the platen presses.

Financial documents at that time were simple to alter or counterfeit—ink eradicator would remove ordinary writing from a check without leaving a trace—and draft-raisers and check crooks were cashing millions of dollars worth of illegal checks each year, despite the growing use of the Todd Protectograph checkwriter.

In the face of this situation, the American Bankers Association issued recommendations right after World War I that printing of checks and draft forms be conducted under conditions similar to those used in producing federal currency.

That was the real beginning of the company's check business, and by 1920 Todd had perfected safety paper with designs which defied duplication, with invisible "voids" which sprang to view on application of ink eradicator and with designs which disappeared under rubber erasure, leaving a tell-tale white spot. This safety paper was, and still is, used only for manufacture of Todd Division products. It is not for sale in unprinted form.

From then on, the check business zoomed right along with the tremendous growth of the country's economy.

Purchased by the Burroughs Corp. in 1955, the division now includes 17 branch printing plants in major cities in addition to the main plant in Rochester. Among them are six bank service imprinting plants put in operation since the magnetic ink character recognition program started four years ago.

While the firm's first checks were printed letterpress on small hand-fed presses, lithography soon took over as the primary method of check production. Early offset presses are gone now from the Rochester plant, replaced by newer high-speed equipment.

Early in the steady growth of the company's check business, salesmen

1 *During a planning session at Todd Co., Jack N. Friedman, (r.) general printing production manager, goes over figures with (from left) Robert E. Carter, eastern production manager; R. H. Barr, Rochester, N.Y., plant superintendent, and R. F. MacAllister, foreman of press, stock, and processing departments.*

2 *Going over a design negative are Ted Sambor, foreman of model photograph department, Shirley Davies, and Paul Chwasciak, the foreman of preparatory departments.*

3 *E13B, the type font used for magnetic ink coding, is placed on art work three times the check's actual size by artist Robert Doodson.*

put a challenge to the production worker by selling "check beauty" to customers. Highly-skilled artists were engaged in every section of the country to design varicolored checks, pleasing to the eye, which would bring out the individuality of the customer's business and act as a public relations tool.

Although a printing craftsman was proud of his work before Magnetic Ink Character Recognition (MICR), his main concerns were to produce clear, sharply-printed images, accurate registration, and faithful color reproduction. These he judged primarily by eye.

Now he checks the precision and quality of his work with a 60-power optical comparator, a stereo or three-dimensional microscope, and electronic signal-strength testing equipment.

With these instruments he must make sure that magnetic ink characters are spaced not less than .115 nor more than .135 of an inch apart in a quarter-inch band located in a five-eighths inch clear strip across the bottom of the check. No character may be out of line more than .007 of an inch up and down nor askew more than 1½ degrees.

To be read by electronic machines, the magnetic ink character must give an electrical impulse signal of between 50% and 200% of the agreed upon nominal signal strength. To insure proper contact with the reading head to get this signal strength, characters must not be embossed more than .001 of an inch below paper surface.

The new demands have been exacting as to bindery operations, too. Cutters, who previously could cut 500 sheets at a time, now cut only 200. They must make sure that the bottom edge of the check is at least five-eighths of an inch from the top edge of the clear band and that the right edge of the check is five-sixteenths of an inch (plus or minus one-sixteenth) from the right edge of the character band.

Gatherers, binders, and wrappers now find themselves working on small orders of checks in contrast to the huge orders of the past, when a normal order ranged from 200,000 to a million checks.

Now, because each depositor must have a different identifying account number printed on his checks in magnetic ink characters, the bank orders only 100 or 150 checks for each of its accounts.

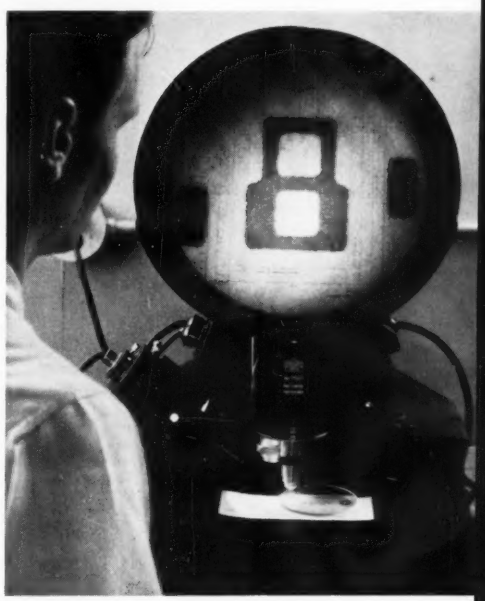
All these changes imposed by the MICR program presented many problems to the printing industry. Veteran craftsmen at Todd found themselves taking training courses to learn how to do the precision work called for in the magnetic ink printing of checks. Training cadres spread the know-how from research to manufacturing, from executives to manufacturing supervision, through to production workers as the demand for encoded checks grew. Today, hundreds of persons at Todd have been trained in the exacting methods of MICR check production, enabling the firm to produce the checks on a mass production basis.

Paper, too, presents new problems for the Todd Co. In order to get the grades needed for magnetic ink printing, the firm's research and purchasing departments work closely with a number of paper mills, and also maintain close quality control checks on stock, which is made to Todd specifications. In fact, the company does a continuing job of educating mill supervisors to be sure they understand the demands of electronic equipment on the stock that will be run through it after being printed and delivered to the firm's customers.

Right along with magnetic ink checks, another printing product which has presented its challenge in the division as a direct result of electronic data processing is the production of ledger sheets for use with the Burroughs Corp. bank bookkeeping machines.

Production of these ledger sheets involves placement of magnetic ink stripes on backs of the forms. The bookkeeping machine automatically codes on the stripes information typed by the machine on the front of the form. Then, the machine can automatically record and add the coded information from any number of forms as they are read and transmitted electronically.

This aspect of the division's printing operations, as well as that of the magnetic ink checks, is expected to grow in the years ahead as more banks and businesses take advantage of the efficiency and speed of the electronic data processing.



Right, top: *E13B figure is inspected on a Nikon comparator which magnifies the character 50 times to show whether or not minute tolerances have been adhered to.*

Left: *Sheets of checks just printed on a roll-fed Hamilton press are checked by Joseph F. Kucher (rear) and Clarence Irving, press department foremen.*

Right, bottom: *The Hewlett Packard signal level tester indicates strength of E13B characters. The check is placed under the reading head at right and signal strength is shown on the dial at the left.*

This exhibit of fine color work in the Chicago offices of Printing Developments, Inc., reflects the rapidly growing market for top quality color printing.

Tomorrow's American Buyer and the Color Printing Market

By 1970 this country will be growing at a fast rate with 210-million people, 66-million families. A vast and expanding market for color printing will be opening up for progressive printers and lithographers

BY MARTIN GRAYSON

Martin Grayson is regional manager for Printing Developments, Inc. and makes his headquarters in Chicago. He attended schools in New York City and later was a consultant at the University of Chicago's Labor Extension Division. He began his career in the graphic arts industry as a pressman in New York City litho shops. He was elected International secretary-treasurer of the Amalgamated Lithographers of America in December, 1947, and remained in that post for 10 years, later becoming International vice-president for the Mountain Region. He joined PDI in 1957. He is an active member of the educational committees of the Lithographic Technical Foundation, American Statistical Society, American Economic Assn., Industrial Relations Research Assn., and Academy of Political Sciences. His hobby is collecting fine art reproductions.

BY 1970, we will have in the United States 210-million people, members of 66-million families. The population has increased 30-million from 1947 to 1959; we now have approximately 175-million individuals or 55-million families in the United States, and this figure will increase 20% during this decade.

Today there are 12 times as many men making $10,000 or more per year than in 1940. In four to five years, this number will increase by 10%. The average annual family income will increase to $7,500 by 1970, or approximately $1,500 more than present-day income. There will be 25-million families in this income bracket.

In the 10 years from 1940 to 1950, high school graduates 25 years and older increased from 10½-million to more than 17¾-million. For every three students in high school today, there will be five in 1965, and at least seven in 1970. The number of college graduates in the United States has more than doubled since 1940, and it is predicted that by 1970 there will be some 22-million Americans who will have attended college for at least one year.

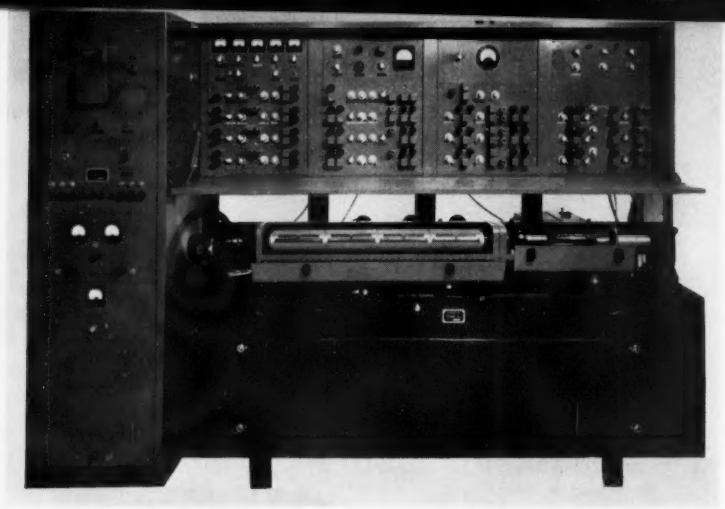
By 1970, the number of young persons between 15 and 19 will increase by 63%. The retirement age group will increase so that by 1970 there will be 19-million people in the country over 65 years of age.

Families are getting larger. Whereas the average woman between 25 and 29 years of age has averaged two children at present, by 1970 this average will be close to three. The death rate is still falling—about 68 out of 100 young men presently at the age of 18 will reach the normal retirement age of 65.

By 1970 we will have 11-million more workers than at present, and the total will reach 80-million in the American labor force. More women will be moving into working careers and industry. For the first time in U. S. history, the majority of workers will have white collar or skilled jobs.

The expanded labor force will be producing more per hour. The economy will grow at unprecedented rate of 4.2% a year during the 1960's. During this same period, there will also be a $900 income increase per person in United States production, whereas during the entire previous half century the increase per person had totaled only $1,450. The gross national product will be $750-billion (today's prices), or a gain of 58%.

When a family moves to an income of $7,500 a year and over annually, (and there will be 25-million such families by 1970), half its spending power becomes optional. The necessities of life are taken care of and they can now think in terms of changing their way of



On PDI Color Scanner, color transparency is attached to clear glass drum (at right). Machine produces automatically three- or four-color continuous-tone negatives, fully corrected. Highlight detail is accentuated, unsharp masking and undercolor removal adjusted to enhance particular job and assist the methods of production.

life and enjoying other aspects of the growing American standard of living.

This market will be dominated by higher tastes, better education, sports cars, boating, larger homes, books (loaded with color), traveling domestically and internationally, hi-fi's, finer clothing, etc.

We will have more people in the immediate tomorrow; we will be better educated; we will have more leisure; we will be making more money; we will be producing more; and we will want more and better things and will be able to secure them.

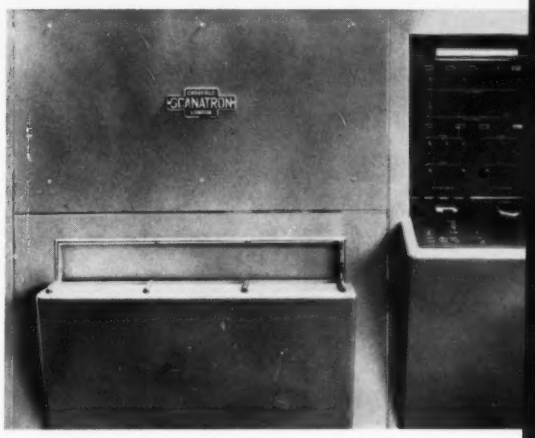
For the graphic arts industry, this spells a tremendous potential market for our products—books, magazines, advertising material of every kind and description, loaded from cover to cover with "color."

A few examples of the increased use of color are as follows: *Time* magazine increased editorial color pages by 523% in the past 10 years. From 26 pages in 1950 to 162 in 1959, *Sports Illustrated* color advertising increased 217% from 255 pages in 1950 to 809 in 1959. *Fortune* color advertising increased from 328 in 1950 to 745 in 1959, or 127%. *Life* magazine color editorial pages increased 68% and advertising pages 17%—from 2,388 pages in 1950 to 3,051 pages in 1959.

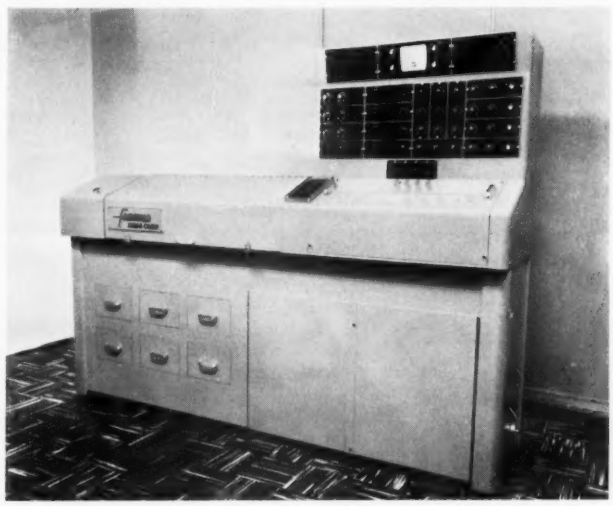
These four magazines alone have increased the use of color editorial pages and advertising by 1,616 pages in nine years, or by approximately 33%. These magazines used 6,246 pages of color in 1959 (excluded are figures for *Fortune* editorial which are not available at this time).

This volume of increased business will not automatically drop into our "collective bag." Other competitive media such as television, movies, and radio, are as keenly interested and aggressively pursuing this present and potentially profitable market. I believe that the "printed word" can have a more profound impact and lasting impression than any of the competing media. This, in no way, should be construed to leave an impression that other

(Turn to page 90)

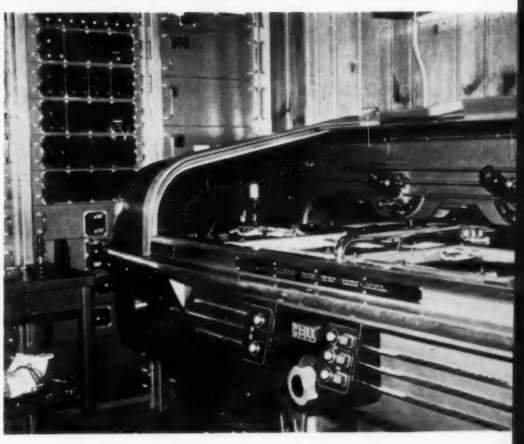


Crosfield Scanatron is British-made and distributed in U. S. by Crosfield Electronics, Inc. An all-electronic device, it is designed to produce automatically three-color or four-color, fully corrected, continuous-tone color-separation positives for gravure, offset, or letterpress work.



Fairchild's Scan-A-Color is an electronic color separation and correction machine designed to provide color-corrected separations for letterpress, offset, and gravure. Separations are produced on regular orthochromatic film, may be negative or positive, reverse or right reading, continuous tone or screened, to maximum 8x10 inches.

Dr. Rudolph Hell's German-made Colorgraph electronic scanner, distributed in the United States by the HCM Corp., will produce fully color-corrected negatives or positives from any type or size of original color copy. In one operation Colorgraph produces three or four color-corrected color separations from three separation negatives, the latter prepared in normal manner by means of filters.



The LTF Star Target

for Ink Spread

and Resolution Measurements

BY GEORGE W. JORGENSEN

Adapted from "Research Progress," published by the Lithographic Technical Foundation

Introduction

THE STAR TARGET developed by the Lithographic Technical Foundation is a small circular pattern of solid and clear pie wedges. When printed on a press sheet it gives the pressman a quick and effective measure of any ink spread, slur, and doubling in his presswork. The target is also used for resolution measurements in camera work and platemaking. This article describes the target, its early history, and its practical applications as a quality control aid in a lithographic plant.

Figure 1

This is the size and appearance of Star Target that shows up on a press sheet.

Figure 1 shows a same-size reproduction of the target. The target is a silver image on film and consists of 36 black and 36 transparent wedges of equal size arranged in a circle. The geometric properties of this arrangement make its image on the press sheet extremely sensitive to ink spread, slur, and doubling.

LTF first became interested in the use of wedge-shaped patterns in 1957 after Robert E. Wood, of the Western Printing and Lithographing Co. plant in Racine, Wis., suggested that a target developed at his plant might be of help in print quality studies. This WP&L Target is shown in Figure 2. It has a solid, ¾-inch diameter center surrounded by 90 pie-shaped solid radial wedges. The solid center disk is used for reflection density measurements on the press sheet. Ink spread causes this disk to increase in diameter. Ink slur causes the disk to elongate or stretch at right angles to the slur direction. This elongation is caused by slur closing up the fine wedges that are at right angles to the slur direction.

Figure 2

This target was developed by Western Printing and Lithographing Co., Racine, Wis.

We at LTF liked this target very much, especially its sensitivity to slur, but found it difficult to use for precise measurements of ink spread and resolution. The reason was that a given amount of ink spread, with its corresponding reduction of the resolution, added only a small percentage increase to the diameter of the center disk.

We then looked for some design that would increase the WP&L target's sensitivity to spread and slur but which would make the resolution and ink spread measurements easier and more accurate. This could be done by (1) adding more and finer wedges to the target, or (2) by eliminating the solid center disk and continuing the tapered wedges into the center. Any ink spread or slur would then cause a large black disk to appear at the center, the entire disk being the direct result of the ink spread.

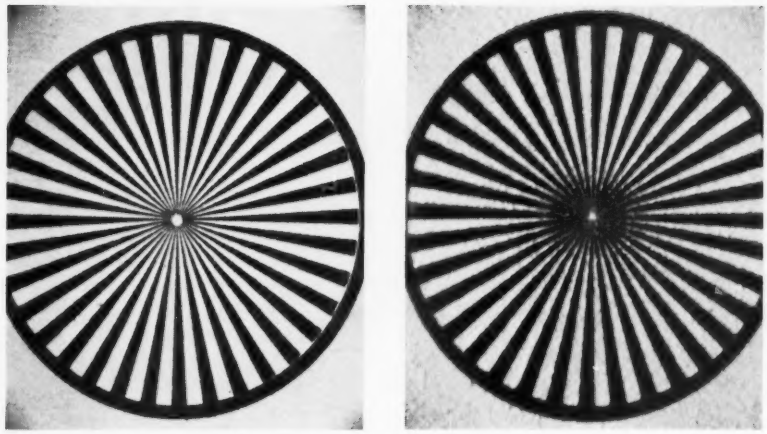
This immediately suggested the fan-type targets used for testing lenses. Of the various type targets in use, the Siemens target from Germany most closely resembled the WP&L target and had the required finer spacing of the wedge at its center. William Lyon of the LTF staff located a Siemans target of this type in etched evaporated metal on glass. We then made contact prints from this glass master on high contrast film.

The film contacts were exposed in the trim area of test plates for our laboratory presses. They were found to have very high sensitivity to ink spread and slur. They also have an added advantage in that the effect of the ink spread on image resolution could easily be expressed in lines per inch. This is done by measuring the diameter of the closed-up center of the wedges. We now call this device the Star Target after its more common name in the optical industry.

Plant Testing of the Star Target

After completing the testing of the Star Target in our laboratory pressroom, as well as finding some new uses for it in the camera and plateroom, we decided to conduct a plant test program. In October, 1959, the target and a set of instructions on its use were sent to 54 plants in our quality-control group. We asked them to test it in their own plants. In March, 1960, we sent a questionnaire to this same group asking how they liked the Star Target. Their response was very favorable. Of those plants which had tested the target, 92% said they were finding it helpful in their pressroom. This test program helped spread the use of the Star Target in the industry.

In our March, 1960, research committee meeting it was decided to make this target available to our entire membership along with more complete instructions for its use.



A B

Figure 3: These photomicrographs show the Star Target in black ink on enamel paper (A) and in cyan ink on a coated stock (B). Notice the change in resolution at the center of the targets because of press conditions for each printing.

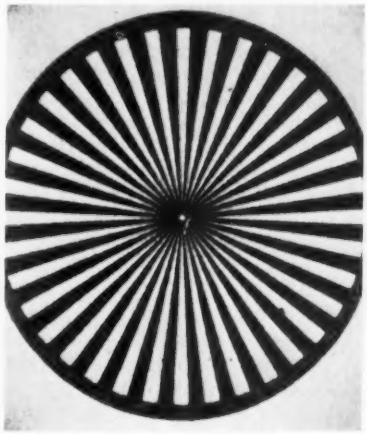


Figure 4: This Star Target was printed in cyan ink on enamel paper. Press slur in the vertical direction has caused the target's center to spread to an oval shape.

A B

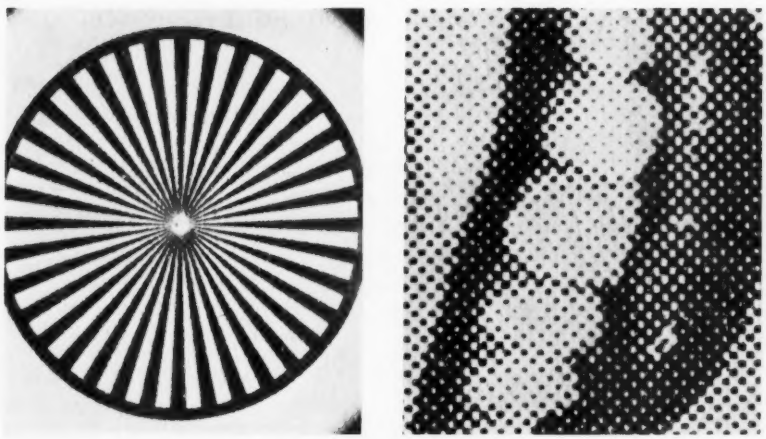


Figure 5: The elongated center in the Star Target shown above (A) was caused by image doubling. A photomicrograph of a halftone (B) printed on the same sheet six inches from the target shows doubling and elongation of fine highlight dots.

How to Use the Star Target in the Pressroom

The LTF Star Target is available as a negative or positive. The target is stripped to the plate flat or photocomposing chase so that it will print in the trim areas at each corner of the trailing edge of the press sheet. While other positions on the sheet can be used, the corners of the trailing edge are usually the most sensitive in showing any slur or doubling. If space is limited, the target can be opaqued or trimmed down to a ¼-inch diameter circle.

The image of the target on the press sheet shows the amount of ink spread and its direction by the way the center wedges of the target fill-in with ink. You make this examination of the target at your normal viewing distance, or better, with a hand magnifier. For example, Figure 3 shows how the target image appears on two different press sheets. Figure 3A shows the target in black ink on enamel paper. Here, there is very little ink spread since the wedges are open almost to the fine white center. Figure 3B shows the target in cyan ink on a coated paper. Here, considerable ink spread has caused the wedges to fill-into a center disk of considerable size. This ink spread is almost uniform in all directions so that the center fill-in is approximately round.

Figure 4 shows a target where the ink spread is greater in one direction. This produces an oval-shaped center. It indicates a slur condition that is at right angles to the long axis of the oval. Figure 5A shows a target which closely resembles 4 but where the center shape is due to image doubling.

To distinguish doubles from slur the pressman should examine his press sheet very carefully. A good procedure is to examine highlight dots in nearby halftones. Doubling will cause these dots to become oval or to have a faint dot following the regular ink dot as shown in Figure 5B. Slur and spread do not affect the highlight dots. In extreme cases of doubling, the center becomes a figure 8 or a dumb-bell shape. In either case, the magnified effect produced by the Star Target signals a quick warning to the pressman of the press condition that he might not discover for a while if he just relied on his normal checking procedure.

This is part one of a two-part article on LTF's Star Target. Part two will appear in the September issue.

Preventive Maintenance

Keeps Offset Equipment in Top Condition

Management in every lithographic plant should be sure that costly equipment is properly cared for. Specific personnel must have definite maintenance duties assigned to them.

BY CHARLES W. LATHAM
Offset Editor
INLAND PRINTER/*American Lithographer*

IT SEEMS INCREDIBLE that a businessman will purchase a Cadillac and spend hundreds of dollars on maintenance while at the same time almost ignore maintenance on a press costing 10 times as much as the car.

Lithographic equipment is not designed to "take care of itself." It needs more care than the finest automobile. True, some presses have all side gears running in a shower of oil and automatic oilers servicing many important bearings by means of tubes. But there are still many small bearings in a press that need daily oiling with an oil can. And the failure of even the smallest bearing can shut the press down.

Preventive maintenance consists mainly of oiling and cleaning moving parts at their contact points. Someone has to see to it that the oil gets there, and that any dirt that can cause wear or malfunction is removed. Such maintenance will not just happen. It is up to management to see that it happens. Just giving the machine operator an oil can and a rag will not get the job done. Not one man in 50 can properly lubricate a press without detailed instructions, an oiling chart, and a press with all holes plainly marked. And even this is not enough.

Management must design a workable plan for preventive maintenance. The system must start with complete lubricating equipment and instructions for using it. Not only should the instructions explain how to use the equipment but they should also indicate exactly where to use it on every piece of machinery in the plant.

The next item in the plan is the designation of the men to put the system into effect. This is probably the most difficult part of the plan and the most important. Our first thought is that the man using the machine should lubricate it and keep it clean. But on further consideration, we find that the pressman's time is too valuable to be spent oiling machinery. Also there may be two or more shifts on presses and other machines.

The platemaker is often more of a chemist than a mechanic. Many men use the floor trucks and no one in particular is in charge of such things as fans and dampener washers.

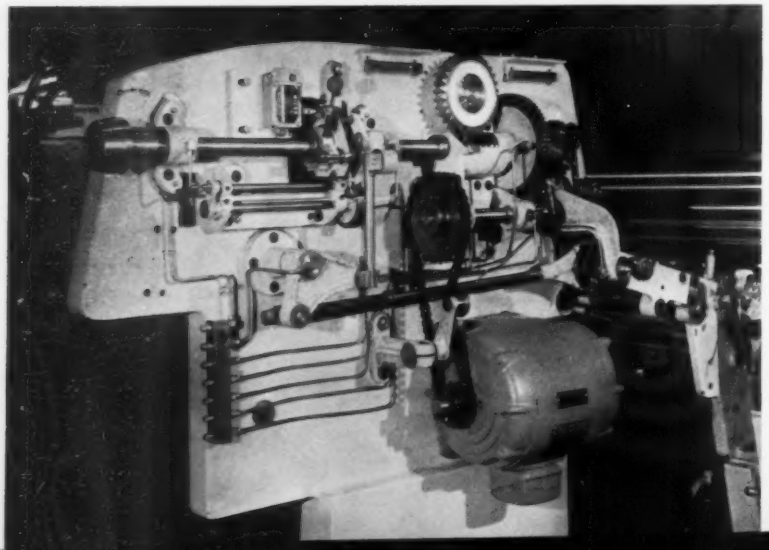
This is a big job for management men and they will need help from the equipment manufacturers. With few exceptions, instructions can be obtained for the care of any important piece of equipment. These instructions must be kept at the operating station of each machine.

It will be found that most machines are designed to operate at least 24 hours on one thorough lubrication. This will take care of the habitual buck-passing that exists between the night and day shifts. If management does not designate a specific man for each job of cleaning and lubricating, one shift will always blame the other for a bearing failure.

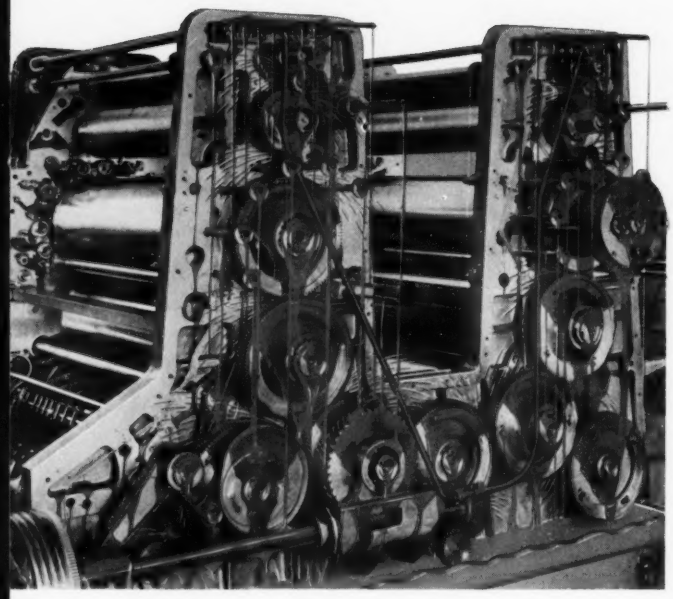
On a one-man machine, the day operator should be held responsible, not only for the maintenance of the machine but the tools, lubricating equipment, instruction book, and station in general. The day man is chosen because if the machine is operated for only one shift, it will likely be run in the daytime. Also, there will be more representatives of management present during the day to see that maintenance is carried out.

In some instances, the second shift is just a clean-up shift on which a crew or two are brought in to finish runs started during the day. Here a different method may be used. The clean-up men may be given the job of maintenance as well as that of finishing the runs. This may be a good idea in some plants if there is a foreman present and the system is carefully planned and put into operation.

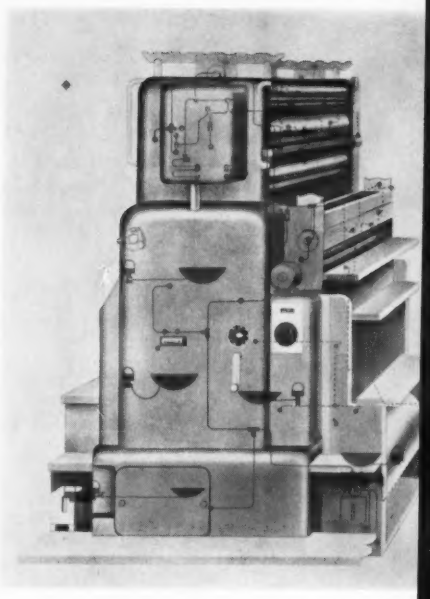
Another idea that seems to work in some plants is to have a maintenance crew of two or three men come to work an hour before the end of the first shift and go to work on any equipment that is available. They will first visit each



The lubrication system of a press is an important maintenance point. This is a view of the system at the feeder pile hoist on a Harris 238 two-color press.



Left: *Maintenance is reduced on the Miller M.A.N. by a pump that circulates a continuous flow of oil to all drive and control mechanisms. Because the system is completely sealed, contaminants can not get in; oil can not get out.*



Right: *Designed to cut daily oiling time is this automatic lubricating system for Miehle's large 43/60 and 54/77. In each unit oil is pumped through copper tubes to lubricating points where special fittings admit it in the correct amounts.*

foreman to get a report on any mechanical work that needs attention. They will also get a list of machines that were used during the day. And, of course, they will have a time schedule of daily, weekly, and monthly operations that must be performed.

There are some items that must have attention every day a machine is operated. There are others that need attention only once a week, once a month, or once in six months. These things must be charted and scheduled. And no matter who does the work, the schedule must be carried out. Management must make up the schedule with the help of the manufacturers and designate the persons who will be held responsible.

When there is no separate maintenance crew, the day shift operators of machinery will carry out preventive maintenance according to a system. Many items of maintenance can be performed while a machine is running. More and more machines are now being designed to make this possible. So after the morning start-up, the man designated can start a routine of servicing, cleaning, and oiling. If he is interrupted by a more important matter, he will stop his oiling. When the required job is done, he will resume the servicing where he left off. He can do this because he follows a routine. He knows what he has done and how much more there is to do.

In the case of two or more men on one machine, the head man will designate which man under him will do the work. The head man is still responsible for seeing that the job is done.

If all machines are serviced as much as possible while running, no production time is lost. Next, we must consider those items of cleaning and oiling that can be done only with the machine idle. This can be taken care of in one of several ways.

In some plants, washup crews start work after the last shift. Internal oiling and cleaning can be left to them if the crew leader is a responsible man.

Other plants have helpers come in half an hour early to clean and oil, and the head operator inspects their work when he arrives. In some cases this work is done during the lunch hour.

Management must form a plan, a method, a system for careful servicing and responsible supervision. No plan will work without detailed instructions and a careful followup. When the plan is complete and has been tried out and modified, it must become a part of plant policy, and it must be written and distributed to all concerned. Both the worker and each man in the chain of command must know his exact responsibilities regarding maintenance. Each duty must become a written part of someone's job description.

In the plan there must be provision for the oiling of motors, pumps, and other items that require special lubricants and lubricating knowledge. If there is a maintenance man or crew, such things will be left to them. They work under another written plan or system. The same thing applies to machines that everyone uses or that require no regular operator. In this category fall the ventilating fans, floor trucks, air conditioning machines, elevators, etc. If there is no full-time maintenance man, someone must be chosen to do this work. He will get a schedule, instructions, and equipment. He will be given the responsibility, and someone will check to see that he carries out the work in a satisfactory manner. His duties will be entered in his job description.

Inspecting, cleaning, and lubricating come under the heading of preventive maintenance. Under corrective maintenance we find adjusting, repairing, and replacement. Management must make provision for this work, too.

As oiling is often performed by younger workmen, their casual inspection is not expected to turn up mechanical faults or impending breakdowns. In fact, just looking over a machine, or cleaning or oiling it, will seldom uncover something wearing or coming loose. Only someone with the experience of an operator is likely to detect a faulty part or something out of adjustment. And such things are more easily detected when the machine is in operation. So how do we correct the little things that may cause a serious breakdown? Again we must have a plan and a system. At every machine there must be a notebook or log. In it will be noted *any* irregularities discovered by *any* man working around that machine. Each foreman will also keep such a book, and, of course, the mechanical superintendent will also have one.

As maintenance is everyone's business, any man or boy in the plant who discovers any mechanical irregularity should report it to someone who can do something about it.

If a tender, feeder, or operator sees something on a press that needs immediate attention, he should report it to the head pressman. The pressman then does one of three things. If the fault is serious, he shuts down the press and reports to the foreman who takes steps

(Turn to page 89)

The Printing Sale I'll Never Forget—No. 26 of a Series

THE CASE OF THE

Selling Suit Box

My $50,000 order got stuffed into a suit box and was held in a closet for four years, but it finally came to light—much to my delight

BY CHARLES L. McALLISTER *as told to John M. Trytten*

Mr. McAllister is a partner in the firm of Abbott, Kerns & Bell Co., 60-year-old printing and lithographing house in Portland, Ore. After graduating from the University of Washington School of Journalism, he was associated for 17 years with the Metropolitan Press of Seattle (Wash.). In 1948 he sold his interest in that company and purchased a weekly newspaper and job printing plant in central Oregon. Three years later he joined Abbott, Kerns & Bell

SELLING wearing apparel from a suit box could be a novel although not improbable sales technique. Your clothier might telephone to say that he believed he had just the right garment to augment your wardrobe and would like the privilege of having it delivered to your home. You might consent and upon delivery open the box to find just the suit, sport jacket, or slacks you had been trying to find. So the sale is made.

Selling printing from a suit box is rare and awkward, but in this case it worked, and the identity of the suit box was of major importance in a sale of $50,000 worth of printing.

Shortly after becoming associated with my present firm, I happened across a year-old job tag in the composing room; the tag was practically covered with mildew. The order involved was for a wholesale hardware distributor's catalog which the company had been printing by letterpress for many years. I checked the cost sheet and found that $900 in typesetting revisions had been charged to the job, but that it had been inactive for 10 months, had never gone to press, and had not been invoiced.

One of the senior members of our firm had been supervising this account for some time, but was now semiretired. One day I approached him with the factual status of the job and asked permission to explore the possibility of revising, remodeling, and reincarnating this catalog. He was quick to agree that this was a logical procedure, gave me the green light, and, I believe, was glad to be rid of the responsibility.

We had tons of metal and photoengravings standing for the catalog, which seemed to me to be ridiculous in this day of modern lithography. After a thorough analysis of the situation, I developed the concept of converting the catalog to lithography.

Immediately I began to prepare up-to-date layouts employing modern typography, gathered catalog binders, paper samples, and type catalogs. We had no briefcase large enough to accommodate the collection of miscellany, so I resorted to a suit box.

In more ways than one, it was a cold day in December, 1952, when I introduced myself to Henry MacKenzie, owner, president, and active manager of May Hardware Co. Mr. MacKenzie, now deceased, was an astute, successful business man of strong Scotch ancestry, genial and venerable. He listened to my verbal pitch and viewed my visual presentation with interest. I think he even appreciated the unpretentious suit box which I was using as a carrying case.

Mr. MacKenzie called to his office all members of the sales staff who were in the building at the time to view the redesigned catalog which I was suggesting. Every man was enthusiastic about the remodeling and eager to get the project started.

When the sales staff had been dismissed from the office, Mr. MacKenzie posed the logical question of the total cost of production. I was prepared on this score and started my cost analysis with the suggestion that we send all standing Linotype material to the smelter and sell the photoengravings for scrap metal, recovering more than enough money to pay for the $900 charges against the old job.

I then stated directly that costs of the binder and printing of the first of four sections in the catalog would be $14,000. Because of the size of his business and the volume of turnover, Mr. MacKenzie was accustomed to dealing in large dollar figures; however, with the mention of a $14,000 catalog investment I could almost hear the mental brakes being applied.

At the conclusion of our conference, Mr. MacKenzie asked that I leave all of the pertinent material with him for further study, to which I obviously consented. When two weeks had elapsed, I made a follow-up and was told that no decision had been reached. As I left the office, several of the eager salesmen approached me and asked if I had obtained the order. They were disappointed at my negative answer.

A series of follow-up sales calls made at decreasingly frequent intervals during the next two years yielded no results, so I dropped the whole matter and devoted my time and energies to accounts with greater potential.

In 1956 Mr. MacKenzie passed away and his son, James H. MacKenzie, Jr., succeeded to the presidency and management of the firm. Within 30 days I received a telephone call from Jim, inquiring if I still had the material on the catalog presentation. I replied that it was not in my possession and that the last time I had seen it, it was in the suit box on a shelf in the clothes closet adjoining his father's office. Within five minutes Jim called to say that he had located the vital box, that he wanted to proceed with the printing, and asked how soon we could arrange an appointment to launch the project. You will, of course, have guessed correctly that I made the call the same day.

As we studied the contents of the suit box, which included my formal cost quotation, it became necessary for me to point out that printing costs had increased in the four-year interim, that more pages had been added, and that the $14,000 investment had now grown to $17,000. Being a capable executive and a shrewd financier, Jim understood this increase and was not deterred from placing the order.

At this writing, we have produced three sections of the catalog; the fourth is in process, and we are now revising and reprinting the first section, all of which adds to printing sales of around $50,000.

Many of my sales have had greater dollar value and have been more challenging, more complex, but none as unusual as the case of the selling suit box.

How Would You Decide

This is one of a series of articles on employees' problems and how they were handled by management. Each incident is from a true-life grievance which went to arbitration. Names of some principals have been changed. Readers who want the source of any of these cases may write to THE INLAND PRINTER/*American Lithographer.*

Can an employer refuse to train a 60-year-old employee for a new job?

What happened: When the company installed new and very complicated equipment, it turned down Michael Harris for promotion to the new job. It argued:

1. Mike is 60 years old. He has the seniority but we need a younger man.
2. A long training period is involved, and at 60 Mike is not as "trainable" as our younger men. We have the opinion of a professor of psychology who says that learning ability declines with age. We think it's reasonable to say that 60 is too old to learn a new, complicated skill.
3. Besides, Mike is due for retirement in five years. We'll invest in all that training and then he'll be ready to quit.

Mike stood his ground:

1. All our operations require training for the promoted man. So this is no exception.
2. Since when is 60 too old? I admit the new installations are expensive and complex. But I've learned new jobs before and I can do it again.
3. Sure I'll be quitting in five years for retirement. But what guarantee does a company have that a younger man will last longer on the job than I will.

Was Mike: ☐ Right? ☐ Wrong?

What Arbitrator Hubert Wyckoff ruled: "At some time in any vocation, aging becomes a disqualifying fact for promotion to new and more arduous and exacting duties. It is not our function to select a particular disqualifying age, but only to determine whether the age selected by management is unreasonable. The reasonableness of the selection of a particular age depends upon the particular vocation involved, its physical and psychological demands and the potential hazard to life and equipment. The dispute comes down to the specific proposition whether, in denying the promotion, the company acted unreasonably in relying upon the opinion of specialists in this field. The determination of the company that age 60 disqualified the grievant is based on uncontradicted credible evidence. I am unable to conclude that the determination was arbitrary or unreasonable. The grievance is denied."

Can a firm fire an employee for disloyalty if he works for one of its customers after hours?

What happened: The company had a servicing department. Bill Loren was a service man who was sent out to maintain and repair equipment purchased from his firm. He was a good man with a good record. On weekends and after hours he would do occasional maintenance work for one of the firm's customers.

Upon discovering this, the management posted a bulletin board notice. It said in part:

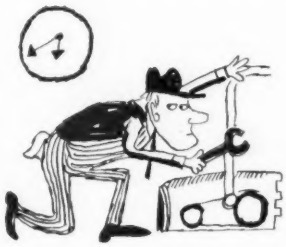
> "In fairness to all employees and the company's owners, we cannot condone employees performing customer work on the side. Any employee who does customer work shall be subject to disciplinary action including discharge."

Loren was given a warning notice. When he persisted in working for a customer, he was fired. He protested:

1. When I took the job there was no such rule. This new rule changes the working conditions. It must be negotiated with the union when the contract comes up.
2. What I do on my own time is my business. I'm not hurting the company. In fact, I'm helping it by keeping its sold equipment in good shape.
3. I have no access to any trade secrets.

The management counter-argued:

1. Loren is competing with us. We service the customer and he pays us for this kind of work. Loren is "biting the hand that feeds him."
2. We can make a new rule any time we want to. We don't have to wait for collective-bargaining time.
3. True, we had no such rule when Loren was hired. But we don't even need a rule to get rid of an employee who is disloyal to his employer.

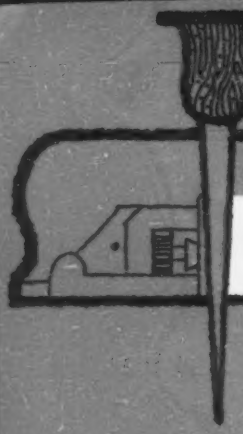


Was the company:

☐ Right?

☐ Wrong?

What Arbitrator John E. Gorsuch ruled: "The Arbitrator believes that the rule involved was promulgated to protect the economic structure of the company. Thus the company has the absolute right to unilaterally invoke such a rule. There is further the possibility of a leakage of trade secrets and other information. It should be apparent that a breach of the duty of loyalty is a serious offense. Although the company can require only a specified number of hours per week of the employee's time, and although it has no right to control the hours of the employee when off work, the company does have the right to expect a duty of loyalty from the employee. The discharge of Bill Loren is sustained."



the composing room

BY ALEXANDER LAWSON

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

Were

Rules of Typography

Made to Be Broken?

The frequently-stated rules
contradict each other.
Furthermore, the best shops
and typographers have
broken them all

THE LATE TYPE DESIGNER, Frederic W. Goudy, was fond of saying, "A man who would letterspace blackletter would steal sheep!" Goudy was adept at changing this phraseology to include a man who would do almost anything else that Goudy was momentarily piqued about, including letterspacing italic and roman, setting blackletter caps, etc.

Of course, Goudy had plenty of company—in composing rooms in every part of the country—in damning practices which seemed to run counter to tradition. In fact, every shop has its own "authority" who can quote the rules of well-established practice, and heaven help the comp. who tries to depart from the standard.

The late Ed Stuart, Pittsburgh typographer and nonstop entrepreneur of composing room anecdotes, told about the high-class plant foreman, a stickler for perfection, who was trying out a traveling comp. new to the shop. The first proof from the typesticker showed a line of blackletter set in all caps, whereupon the foreman fired the comp. with a blast, "Anybody who would set Text caps can't qualify in this composing room!"

The comp. returned the next day with fire in his eye and a menu in his hand. The menu, from a top Pittsburgh hotel, was beautifully printed throughout and bore on its title the word MENU, set in letterspaced blackletter caps. The word was embossed, and the whole effect was quite striking. The comp. shook it in the foreman's face. "This job," said the comp., "was printed in a plant where they wouldn't even let you use the men's room!"

All of which proves that rules are made to be broken, particularly when applied to typography. Any comp. who has set Goudy Text in display sizes knows that the Old Master was dead wrong in saying that blackletter should not be letterspaced, as Goudy Text itself *must* have some corrective spacing, depending upon the combination of characters being set.

Goudy supplied a set of beautiful capital letters to accompany Goudy Text. These were named Lombardic Capitals and are most useful either as initial letters or as an independent type. Top-notch typographers have been setting Lombardic Capitals into words for display ever since they were first designed. J. L. Frazier has reprinted in these pages many such examples, even though the composition runs counter to the "rule" of never setting Text caps!

"As a general rule" is the only statement which may safely accompany any remarks concerning style in typesetting. Anything more dogmatic runs the risk of quick refutation by anyone with imagination. A well-known lecturer on

Regardless of Frederic Goudy's own admonition that blackletter should never be letterspaced, his own Goudy Text (top) frequently needs corrective spacing. His Lombardic Capitals (bottom), designed to be used with the Text, are often formed into words for display, in spite of the typographic "rule" of never setting Text capitals into words.

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LOUISIANA
A to Z Paper Company — New Orleans

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Carter Rice Storrs & Bement — Augusta
C. M. Rice Paper Company — Portland

MARYLAND
Mudge Paper Company — Baltimore
The Whitaker Paper Company — Baltimore

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D. F. Munroe Company — Boston
John Carter & Co., Inc. — Boston
The J. C. Campbell Paper Co. — Brockton
Judd Paper Company — Holyoke
Carter Rice Storrs & Bement — Springfield
John Carter & Co., Inc. — Springfield
Carter Rice Storrs & Bement — Worcester
The J. C. Campbell Paper Co. — Worcester

MICHIGAN
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Service Paper Co. — Detroit
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Triquet Paper Company — Lansing

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Minnesota Paper & Cordage Co. — Minneapolis
Inter-City Paper Company — St. Paul

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Carpenter Paper Company — Kansas City
Tobey Fine Papers, Inc. — Kansas City
Tobey Fine Papers, Inc. — St. Louis

NEBRASKA
Carpenter Paper Company — Omaha
Western Paper Company — Omaha

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John Carter & Co., Inc. — Concord
C. M. Rice Paper Company — Concord
The J. C. Campbell Paper Co. — Manchester

NEW JERSEY
Central Paper Company — Newark
Central Paper Company — Trenton

NEW YORK
W. H. Smith Paper Corp. — Albany
Binghamton Paper Co., Inc. — Binghamton
The Alling & Cory Company — Buffalo
Horwitz Brothers — Elmira
The Millcraft Paper Company — Jamestown
H. P. Andrews Paper Company — New York City
Baldwin Paper Company, Inc. — New York City
Beekman Paper Co., Inc. — New York City
Bulkley Dunton & Co., Inc. — New York City
The Canfield Paper Company — New York City
Linde-Lathrop Paper Co., Inc. — New York City
Lindenmeyr-Schlosser Company — New York City
Millbrand Paper Co. — New York City
Nelson-Whitehead Paper Corp. — New York City
Reinhold-Gould, Inc. — New York City
Ris Paper Company, Inc. — New York City
The Whitaker Paper Company — New York City
Fine Papers, Inc. — Rochester
J. & F. B. Garrett Company — Syracuse
The Alling & Cory Company — Utica

NORTH CAROLINA
Caskie Paper Co., Inc. — Charlotte
Epes-Fitzgerald Paper Company — Raleigh

OHIO
The Millcraft Paper Company — Akron
The Chatfield Paper Corp. — Cincinnati
The Whitaker Paper Company — Cincinnati
The Millcraft Paper Company — Cleveland
Central Ohio Paper Company — Columbus
Central Ohio Paper Company — Dayton
The Whitaker Paper Company — Dayton
The Millcraft Paper Company — Toledo
Paper Merchants, Inc. — Toledo

PENNSYLVANIA
Wilcox-Walter-Furlong Paper Co. — Bethlehem
The Alling & Cory Company — Harrisburg
Wilcox-Walter-Furlong Paper Co. — Harrisburg
Wilcox-Walter-Furlong Paper Co. — Philadelphia
The Whitaker Paper Company — Pittsburgh
Megargee Brothers, Inc. — Scranton
Wilcox-Walter-Furlong Paper Co. — Scranton
Mudge Paper Company — York

RHODE ISLAND
The J. C. Campbell Paper Co. — Pawtucket
Carter Rice Storrs & Bement — Pawtucket
John Carter & Co., Inc. — Providence

SOUTH CAROLINA
Epes-Fitzgerald Paper Company — Columbia

TENNESSEE
Sloan Paper Company — Chattanooga
Southern Paper Company — Knoxville
Southland Paper Co. — Memphis
Clements Paper Company — Nashville

TEXAS
Clampitt Paper Company — Dallas
Clampitt Paper Company — Fort Worth
Clampitt Paper Company — Houston
Clampitt Paper Company — San Antonio

VIRGINIA
Caskie Paper Co., Inc. — Lynchburg
Epes-Fitzgerald Paper Company — Norfolk
Epes-Fitzgerald Paper Company — Richmond

WASHINGTON
Kaplan Paper Company — Seattle

WEST VIRGINIA
Copco Papers, Inc. — Charleston

WISCONSIN
The Bauer Paper Company — Milwaukee

CANADA
The Kruger Paper Co., Ltd. — Montreal

typography once learned this to his chagrin. Talking at a convention session, he stated that Ultra Bodoni could not be used in a lingerie ad. Before the convention was over, he was confronted with a half-dozen lingerie ads which utilized Ultra-Bodoni quite creditably—all produced by typographers in the audience who had been challenged by the original remark. A die-hard, the lecturer changed his observations later to, "Now, the use of Ultra Bodoni in a lingerie ad is questionable, unless strict attention is paid to such elements as size, white space, color, and illustration."

Any comp. who has traveled around the country working in various shops could easily compile a dictionary of house rules in which every paragraph is contradicted by the next. The list can be miles long:

Don't have more than two lines ending with a hyphen.

Don't letterspace for justification.

Letterspace for justification, but only when the entire line can be letterspaced.

Place a nut quad at the end of every sentence.

No extra space after a sentence.

Use an em quad for all paragraph indentions.

Don't set 10-point type wider than 25 picas.

Etc., etc., etc.

To examine some of these shibboleths in some detail will illustrate the dangers of establishing solid rules in matters of style.

The maxim preventing the use of three hyphens in a row is well established. It does, however, require a liberal interpretation. By any standards, Daniel B. Updike is considered to have been one of America's finest printers, particularly of books. Yet, in one Updike book there occurs, upon one page, 12 hyphens in a row. Evidently, Updike considered the spacing between words to be a more important criterion of good style.

In many instances the comp. or machine operator who attempts to minimize the consecutive hyphens finds himself spacing a line poorly. Which detail detracts most from the reader's attention? In my opinion it is the poor spacing.

Modern readers take broken words in their stride, but wide spacing—or letterspaced words within a line—slow the readers' comprehension of what they are reading. Of course there is a point of no return. In the end, careful editing is the only satisfactory answer to what is basically a mechanical problem—the justification of a line.

In the matter of letterspacing lowercase in text composition, all the great typographers have had their say. There

(Turn to page 92)

Monsen's Type Book Sets High Standard

Gordon Monsen, president of Monsen Typographers, Inc., displays the firm's new type library, which has samples of over 1,000 type faces.

THE PROFILE this month changes from typographer to typographic tool—in this instance the new jumbo type specimen book issued by Monsen Typographers, Inc. of Chicago. (See the book review in July INLAND PRINTER/*American Lithographer*, page 116.)

When Thormod Monsen, a Norwegian immigrant, established his printing firm in Chicago in 1887, the shop boasted a type library of 110 different types, a very adequate supply for the period. The firm's first type specimen book was tablet size and contained 12 pages, the title page bearing the inscription that "Thormod Monsen Gives Special Attention to Composition and Transfer Impressions for the Lithographic Trade," a prophetic introduction to what has become a major concern of most typographic plants.

Now, 25 specimen books later, Monsen has set a standard for the industry. Its new two-volume book contains more than 1,500 pages, showing over 1,000 types in every size which the shop carries. Included are characters used for Hebrew, Russian, and Greek, along with special accents for 42 languages other than English which utilize the Roman alphabet.

Monsen's book is an indication of the evolution of the printer's specimen book as a working tool for busy production people. It is no longer sufficient simply to list types. Modern specimen books are becoming production manuals and style books, which attempt to give every possible aid to the printer's customers. With the cost of producing typography constantly spiraling upward, the printer must be conscious of the continuing need to lower production costs.

Standardized markup is a very necessary part of this concept. So what could be simpler than educating and informing the customer at the same time you show him the catalogs of your services? Thus, Monsen's book gives hints on copyfitting and markup to meet its own requirements. Also included is a typographic glossary: facts about type sizes, styles, weights, widths, and a variety of other items about which lack of knowledge may contribute to wasted time and effort, and unnecessarily increased costs.

Contributing to the sheer bulk of this type catalog is the completeness of each type showing. Ideally, every type should be shown in full alphabet for every size listed, along with body copy for the keyboard sizes with at least three variations of leading.

This degree of thoroughness alone is probably the most controversial consideration in the design of the specimen book. Naturally enough, the cost of producing such a book is a criticism voiced most frequently by those printers who prefer a different procedure.

In limiting the distribution, Monsen has taken another step which is fast becoming an economic necessity in the production of specimen books. The firm will, of course, send the book to its customers, but inevitably there will be many requests for copies from other people who want to own such a splendid catalog. The book will be available to noncustomers and to "interested collectors" for the sum of $200. Since a secondary activity of any specimen book is to attract new customers, the Monsen book will perform this function, too. The book's price will be refunded when a customer orders $3,000 worth of typesetting in a year's period.

I can offer but one criticism of this well-conceived book: The classification of type styles leaves something to be desired. In this respect, no two printers' specimens are alike. There is a need for a clear and understandable nomenclature of type styles, on a national level, and until this is accomplished, we will continue to have type catalogs which are inconsistent in organization. In spite of this, the Monsen book is a wonderful achievement.—ALEXANDER LAWSON.

Photography

Speeds Directory Printing

BY FRANK V. GREEN, *Listographic Corp.*

Listographic Corp., Philadelphia, uses a camera and card system to produce listings.

Nearly 1,300,000 lines were prepared for the Philadelphia Property Directory in 17 days.

MAINTAINING accurate and up-to-date listings on more than one-million different real estate properties in three different locations might sound like a monumental task. Add to this the fact that these listings contain the property location, ownership, address of owner, and date of title as well as the physical characteristics of the property, and the job looks and sounds more difficult.

Listographic Corp. of Philadelphia, publishers of real estate directories for Philadelphia, Essex County in New Jersey, and the Borough of Brooklyn, has simplified the process considerably. Through the use of cold-type composing and photocomposition, the firm has systematized production of these and other directories. The keystone of the entire operation is the Recordak Listomatic Camera.

Since the directories are used by banks, realtors, mortgage companies and similar financial organizations, they must be extremely accurate. The use of sequential card composition and the special camera provides the flexibility of electronic card photography together with high production speed and accuracy.

To date, several of these publications have been produced using the system, while others are being converted to this new method of production. Here is how the method applies to a large urban directory.

The annual Philadelphia Directory contains the listing of every real property in the city. In all, some 670,000 different pieces of property are listed by street and number. In a given year, approximately 30,000 of these parcels change hands. Directory subscribers are apprised of these changes by the monthly supplements which are incorporated in the annual directory. Assessment changes run as high as 120,000 in a given year, and this information, too, must also be included in the annual publication. This year's directory contained 1,265 pages, six columns per page, and 175 lines per column.

At Listographic's offices, information on these properties is obtained from a variety of sources including municipal records, assessment rolls, and recorder of deeds offices. In some cases, the records are microfilmed and sent in to verify that the listings are completely accurate.

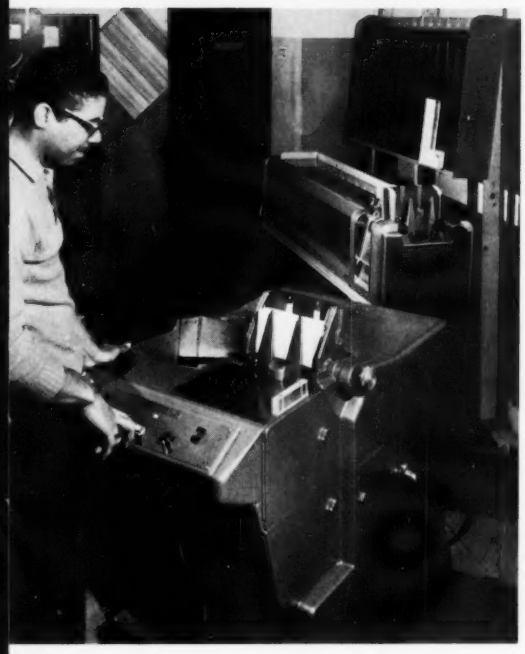
As the information is received, it is typed in a prescribed area on two EAM (Electric Accounting Machine) cards. The first card shows the property location, ownership, owner's address, and date of title. The second card lists the physical characteristics of the property, size of plot, kind of building and assessment. These cards are then keypunched by street and number so that they can be sorted by tabulating equipment into proper order. At the same time, heading cards, also keypunched, are merged into the deck of cards.

Once the sorting and merging operation is completed, the cards are run through the Listomatic camera where the information on them is photographed at a speed of 230 cards per minute. The camera automatically senses code areas in the cards and adjusts to photograph one, two, or three lines of information.

Film from the camera is automatically processed in Listographic's plant and becomes the offset negative from which printing plates are made. In the production of the Philadelphia Directory this year, nearly 1,300,000 lines of information were sorted, collated, proofed, photographed, and stripped up for printing by this system in only 17 days.

Changes and corrections can be made in this system by retyping either of the cards in a given listing. If the property changes hands, the first card is retyped and keypunched, showing new owner, address of the owner, and date of title. If the assessment changes, a new second card is all that is required to correct the listing.

2



3

1

1 *Directories such as this Philadelphia Property Directory are compiled from EAM (Electronic Accounting Machine) cards.*

2 *Street addresses are keypunched onto the cards, enabling them to be collated with IBM sorters and collators.*

3 *Cards with one-, two-, or three-line listings can be handled by the Listomatic Camera at the rate of 230 per minute. It automatically senses a code on each card and adjusts to photograph one, two, or three lines, whichever is appropriate.*

4 *After Listomatic film is processed, it is stripped up to make plates for directory pages, which are run six up on offset presses such as the Harris in the background.*

Thus, the camera coupled with consecutive card composition and tabulating equipment permits a smooth flow of work throughout the year and makes what could be an almost impossible task merely routine. Cold-type composition is used throughout these directories, with the exception of the title cards listing the street name. These are printed on cards by an inexpensive hand-operated press.

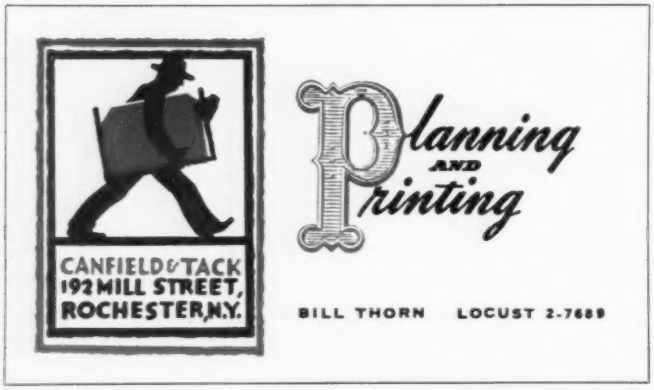
Listographic Corp. has over 3-million cards on file for preparation of directories and has recently purchased an additional camera to speed production of this type of publication.

While the real estate listings make up the largest single project, the firm also does parts lists, club rosters, etc.

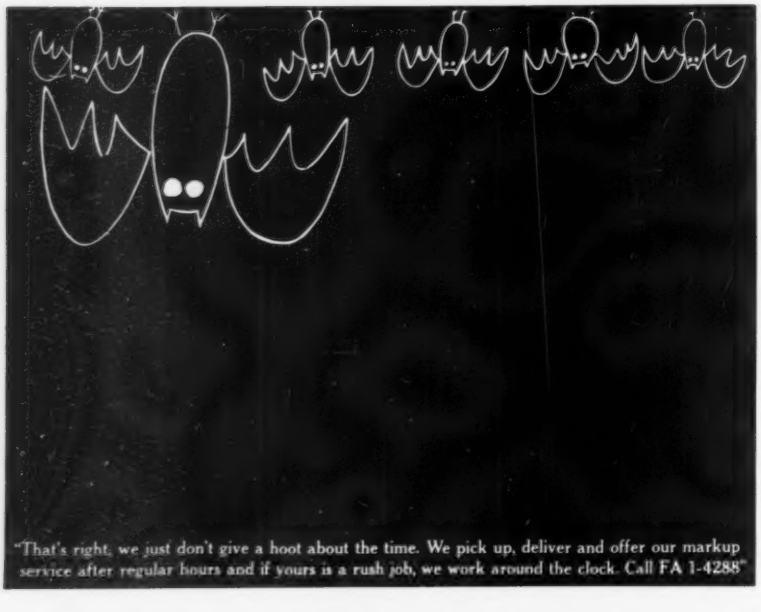
Listographic Corp. has been using the Listomatic system for four years, and considers it a major link between production, automation, and the graphic arts in the field of directory and list publishing.

4

specimen review
Readers are invited to submit examples of what they consider their best work in design and fine printing for reproduction in this department. Address them to the attention of Igor de Lissovoy, Editor of Specimen Review Department.



The calling card of Canfield & Tack of Rochester, N.Y., creates trust and confidence. One would certainly not hesitate to rely on their skilled experts. The portrait of one of these gentlemen is shown on the back of the card.


"That's right, we just don't give a hoot about the time. We pick up, deliver and offer our markup service after regular hours and if yours is a rush job, we work around the clock. Call FA 1-4288"

From H&H Typographic Service of Pittsburgh comes this "batty" announcement. Printed in solid black on purple stock, it creates an effective midnight atmosphere and is strong and punchy. The 9x12 folded size opens to 24x18 flat as shown above.

CATALOGUE 33

RARE BOOKS & MANUSCRIPTS

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AMERICANA

HISTORY OF SCIENCE

John Howell–Books

WARREN R. HOWELL

434 POST STREET · SAN FRANCISCO 2, CALIFORNIA

TELEPHONE SUTTER 1-7795

CABLES, BOOKMAN, SAN FRANCISCO

MCMLXI

The title page of this rare book and manuscript catalog is set in Janson type and has a bookish appearance, keeping it in style with the contents. "Catalogue 33" is in red, the illustration of the ship is in mustard, and "John Howell–Books" is in greenish-blue. It was designed by Lawton Kennedy and printed offset by Charles R. Wood Associates.

ANNUAL REPORT '60

New York Life regularly publishes an illustrated and comprehensive Annual Report to Policy Owners, highlighting the year's operations. If you are interested in receiving this Report for the year ending December 31, 1960, available early in 1961, please complete the reverse side of this card and return it with your premium payment.

Three examples which are shown here tell the story with a dramatic punch. *Consumer Reports* magazine announces its 25th anniversary with "CU 25" in red on the front cover—simple but effective. The Museum of Fine Arts of Houston chooses a big "35" in blue to announce the preview of the 35th annual Houston artists' exhibit. The New York Life Insurance Co. uses a big "60" on this card printed in red and gold to tell the policy holders about the annual report. All three have strength and command attention.

MAY 1961 FACTS YOU NEED BEFORE YOU BUY / NO ADVERTISING / 60 CENTS

CONSUMER REPORTS

100 PAGES OF TEST REPORTS AND SPECIAL FEATURES INCLUDING THE 25-YEAR STORY OF CONSUMERS UNION

CU 25

35

the trustees of the museum of fine arts of houston cordially invite you to preview the thirty-fifth annual houston artists exhibition

december 28th, 1960 8:30 p.m.

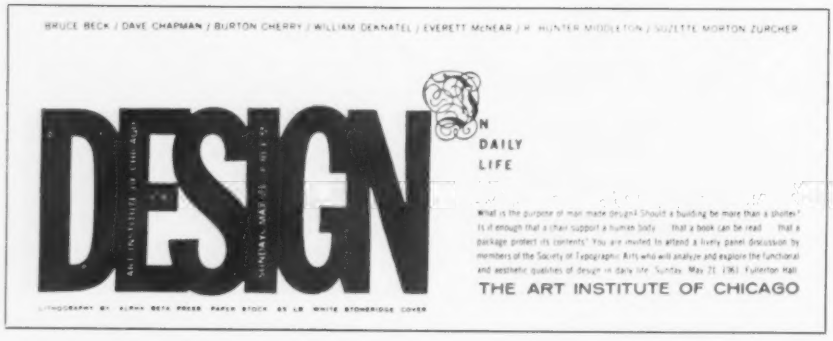
A news bulletin of Ultrasonic Industries printed in black and brown conveys its idea at a glance. A more pleasing effect would have been achieved if the design had bled on three sides.

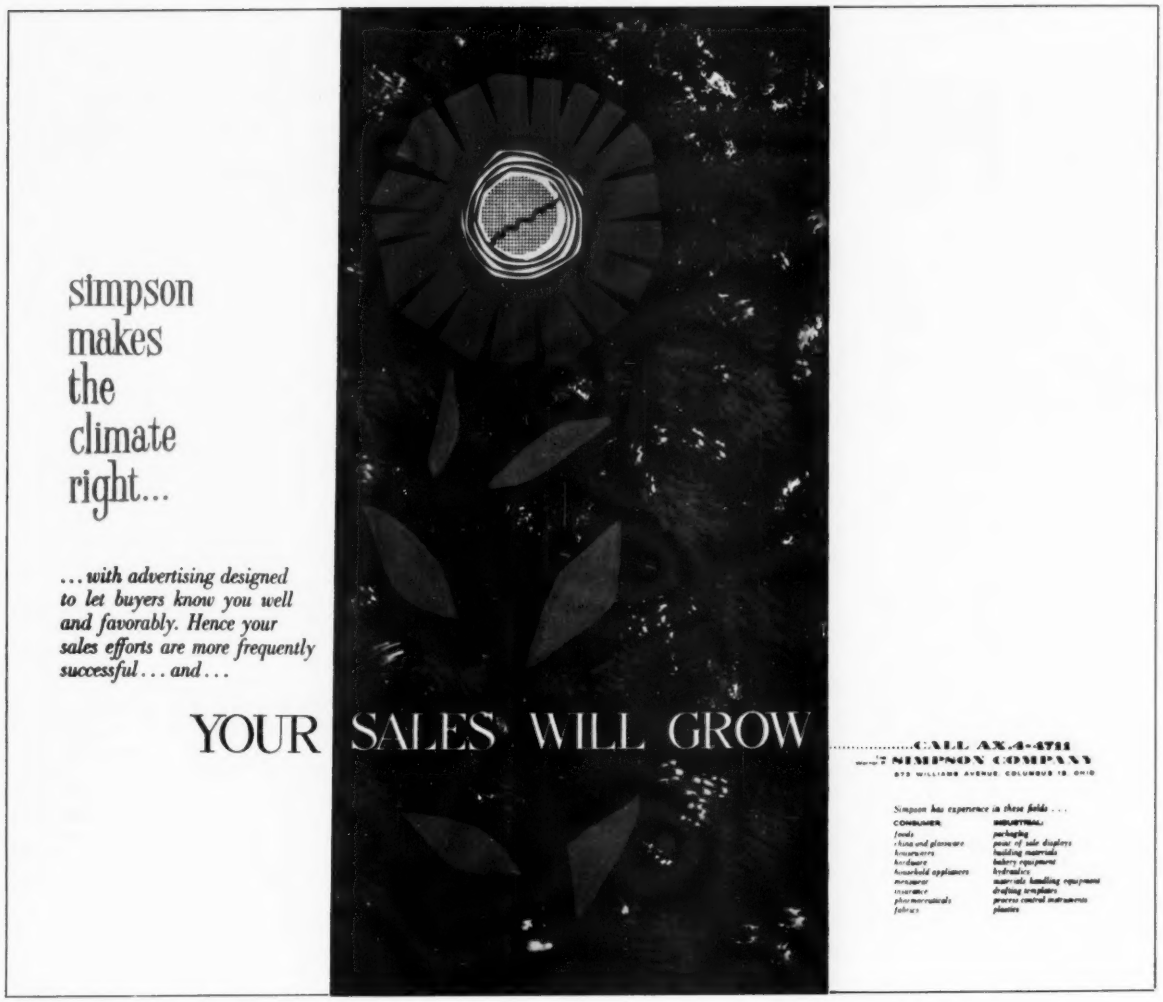
A news release bulletin of Silverlake Lithographers, Inc. is printed in black and gray. The artwork and word "News" are screened, giving lightness to the over-all design.

One of the letterheads from a Byron Weston Co. portfolio has a pleasing informality of design. The light screen shadow on the right side of the heading creates roundness and third dimension. Designed by Henry Szafarz Associates of Boston, the letterhead was printed in red and black.

Midland Paper Co.'s letterhead places considerable emphasis on the address by use of a slanting arrow. There is a feeling of movement to the whole thing which is created by the slanting line combined with two circular shapes, one of which is the emblem. Printed in black and orange, with the emblem embossed.

The word "Design" in this announcement from the Art Institute of Chicago considerably overpowers everything else. Perhaps it was meant to do just that, but the text copy, which is in a condensed gothic, is hard to read. A different type or one in a size larger would help. On the whole, however, it is a well done announcement, printed in purple on white cover stock by Alpha Beta Press of Chicago.

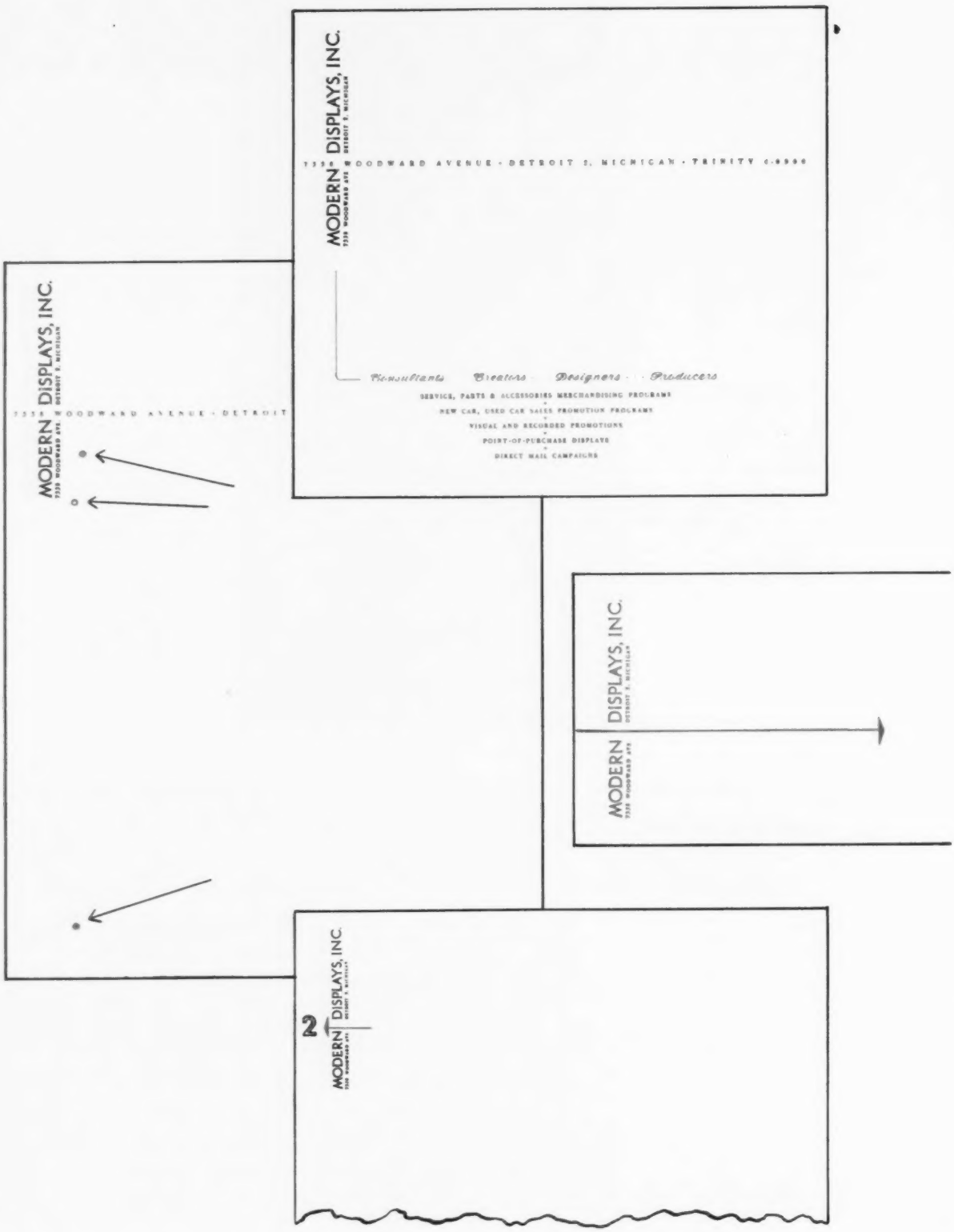

BRUCE BECK / DAVE CHAPMAN / BURTON CHERRY / WILLIAM DERNATEL / EVERETT McNEAR / H. HUNTER MIDDLETON / SUZETTE MORTON ZURCHER
DESIGN
IN DAILY LIFE
THE ART INSTITUTE OF CHICAGO



Rich, impressive, and brilliant. That is the description of the Warner P. Simpson Co.'s advertising piece, "When the Climate is Right." Printed in six colors (there's even gold) as a six-page, gate-fold portfolio, it has a modernistic barometer on page five and a colorful flower on the center spread shown above. The size flat is 21¼x18 inches.

THE GREATEST ✿ SHOW ✿ ON ✿ EARTH
Presenting the
11th ANNUAL SOUTHWEST
LITHO CLINIC
SPONSORED BY THE DALLAS AND HOUSTON LITHO CLUBS
JUNE 16, 17, 18th
HOTEL ADOLPHUS DALLAS
it's a THREE RING CIRCUS !!

Creating a cotton candy, peanuts, and sarsaparilla atmosphere, the Southwest Litho Clinic sent out this announcement of its 11th annual convention. Designed by Ed Bearden Studio, it was printed in red and blue on cream bristol by Beddoe Printing Co.


MODERN DISPLAYS, INC.
7334 WOODWARD AVENUE • DETROIT 2, MICHIGAN • TRINITY 1-9900
Consultants Creators Designers Producers
SERVICE, PARTS & ACCESSORIES MERCHANDISING PROGRAMS
NEW CAR, USED CAR SALES PROMOTION PROGRAMS
VISUAL AND RECORDED PROMOTIONS
POINT-OF-PURCHASE DISPLAYS
DIRECT MAIL CAMPAIGNS
MODERN DISPLAYS, INC.
7334 WOODWARD AVE • DETROIT
MODERN DISPLAYS, INC.
MODERN DISPLAYS, INC.
2
MODERN DISPLAYS, INC.

Well qualified for the "unusual" department is this stationery of Modern Displays, Inc. shown on the left-hand page. There is no commercial exposure on the *face* of the letterhead. However, when it is folded for inserting in a business-size envelope, the bottom fold briefly describes the functions of the organization. The person opening the envelope sees immediately the kind of company sending the letter.

Should a letter be opened by a clerk or secretary and placed fully opened on the addressee's desk, there is a slight show-through of the bottom-fold copy, indicating that there is something to read on the reverse side. This is a rare example of a show-through serving a practical purpose.

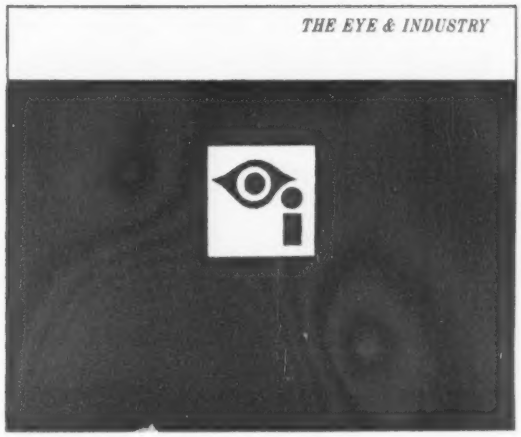
Another feature of the letterhead is the use of blind embossed dots as a guide to a typist. (See arrows) The dots here are shown in color as the blind embossing will not reproduce very well. The first dot, located near the embossed "E" shows the left-hand margin limit and the spot to start the recipient's name and address. A second dot, approximately 1¾ inches below, indicates the location of the salutation for a full-page letter. Should the letter be brief, the salutation can start farther down to give proper location to the body of the letter. In either case, when the letter is folded in the normal manner, the first fold covers the salutation, and only the name and address of the person receiving the letter are visible.

A dot near the bottom of the page shows the lower limits of typewritten matter. This leaves ample space for a signature.

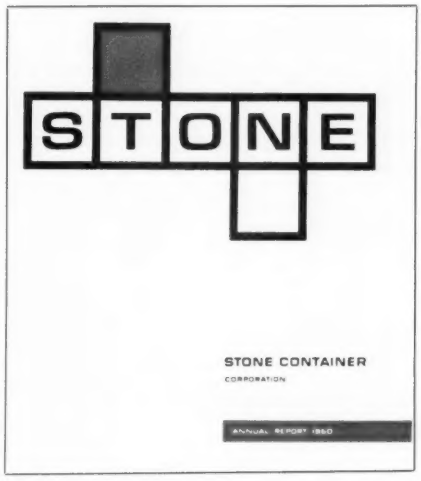
A letter requiring more than one page is continued on an extra sheet embossed with the numeral "2." A third sheet carries an embossed "3." On each of these extra sheets, placement dots are embossed in the paper for the typist's guidance. The envelopes are of matching stock but do not carry the blind embossing.

The stock used in the letterhead and envelope is Strathmore Alexandra Brilliant, 100% cotton fiber, 24#, with white wove vellum finish. The copy paper is Strathmore bond, 25% cotton fiber. Blind embossing is used for company identification on the copy paper stock.

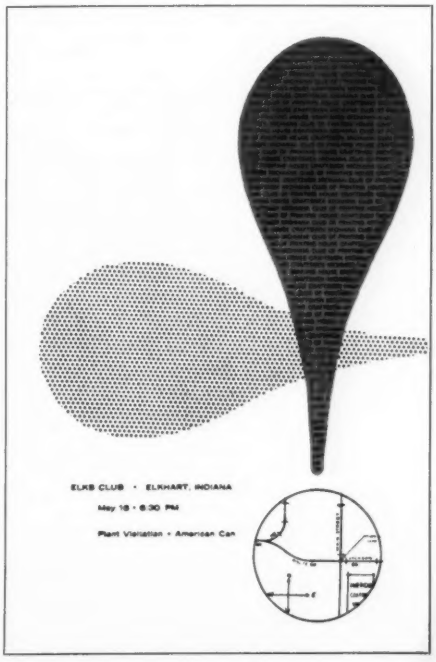
Paul W. Ruopp, president of Modern Displays, Inc., who sent in these specimens, asks our evaluation of this new approach. Our answer is this: It is always gratifying to see someone come up with new ideas. These ideas may be practical, and on the other hand they may not. There always will be a difference of opinion. However, much credit should be given to those who strive to create something new as you have done. The bold step of new approach is always welcome. It is one of the indications of advancement and progress.



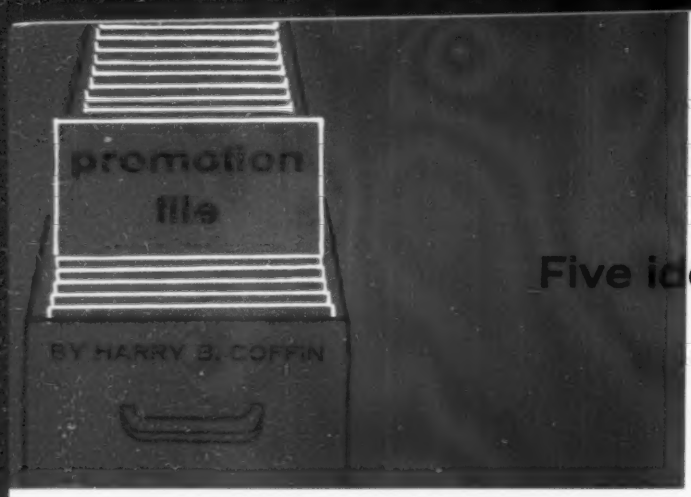
Using an "eye" as an illustration, whenever the wording seems to call for it, is nothing new and has been done many, many times. The idea is as old as the hills. Here, however, on a dinner announcement of the Society of Typographic Arts, the same eye was stylized and made to look like an ornament. The round dot over the "i" is the same size as the "eye," which ties them closely together. Nice work; we think the "eyes" have it!



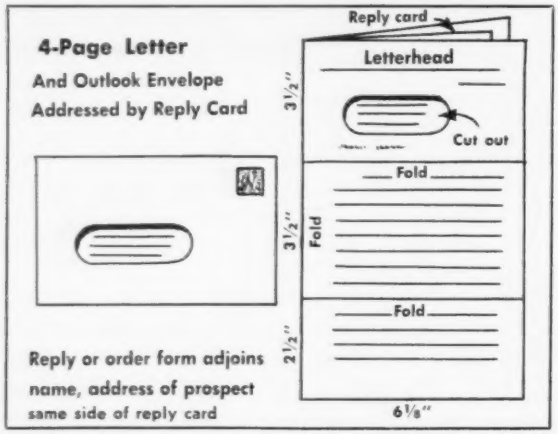
The front cover of Stone Corp.'s annual report carries its newly-designed symbol. The symbol is a view of a package as it appears in production on the presses. The top and bottom flaps are expressed in a perpendicular relationship as seen on flattened folding cartons or shipping containers. It is printed in turquoise and dark gray.



The well-balanced design on the front cover of the four-page meeting announcement from Michiana Club of Printing House Craftsmen has only one disadvantage. It is difficult to tell at first who sent this announcement. The only clue is the club's name in a tight pattern which overprints the red exclamation mark. This is the only place where it is mentioned in the whole folder. The horizontal part of the exclamation mark is a coarse screen. The round dot below the vertical mark is a die-cut opening, revealing the "how to get there" map. The piece was printed by Howard Scanlon Co.



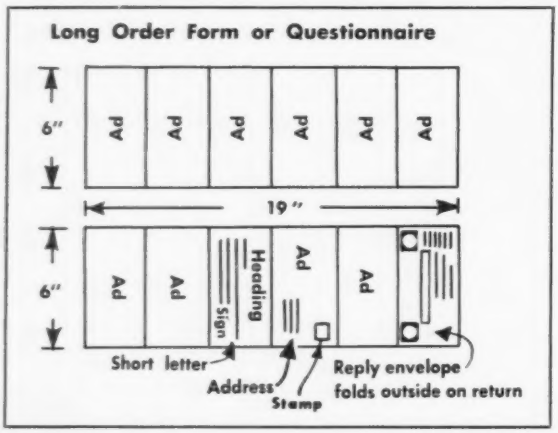
Five idea sketches addressed to your



Four-Page Letter, Reply

Five of the captions accompanying these Idea Sketches are addressed to your sales prospects and one is addressed to you as printer. This sketch shows one of the various ways to arrange a business reply card or envelope with the name and address of the prospect showing through a die-cut opening in a letter. This method addresses both the letter and the outgoing window envelope. The folds of a four-page letter hold the reply card in place.

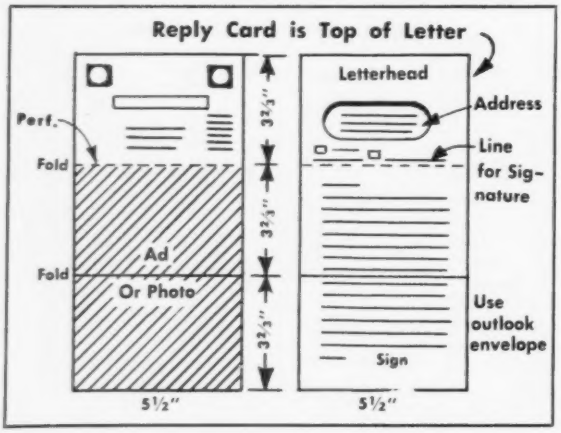
You can tell your sales story in an informal four-page letter, 9½x12¼ inches, which folds to 3½x6¼ inches for mailing in a No. 6¾ window envelope. The business reply card, which is behind the letterhead, has your prospect's name and address on one side to show through the letterhead and window envelope, and your mailing indicia on the reverse side.



Order Form, Questionnaire

Mail advertisers who send a lengthy questionnaire or order form may find it helpful to include a covering letter and business reply envelope. Often, it is effective to combine all pieces on one sheet as in this 12-page folder. The piece has five parallel folds, one in the center. A covering letter, a questionnaire or list of items for sale, a brief description of each item, and a box for the prospect to check items desired can be included.

In this piece the functions of an outgoing envelope, covering sales letter, questionnaire or product list, and a business reply envelope are all combined on one sheet. It can also include a box for checking products desired by your prospect. By using five parallel folds, the piece is mailed as a 12-page folder. Reply indicia folds outside for return mailing to you.

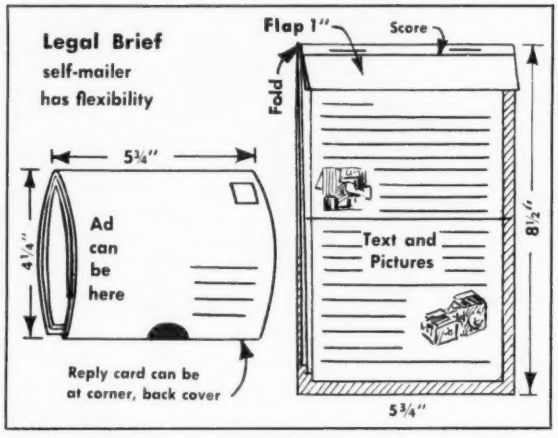


Combination Letter, Card

In this sketch, the top one-third of a narrow-width, 11-inch-deep letter serves as the business reply card. Printed on bulky book stock, such as 80#, the card has the prospect's name and address and serves as the salutation of the letter. In addition, the card addresses the sales letter through a No. 6¾ window envelope. The idea eliminates separate printing and gathering phases for the card, which the prospect detaches along the perforation.

A bulky paper, such as 80# offset book, makes this illustrated letter-folder. Measuring 5½x11 inches, it folds to 3⅝x5½ for mailing to your customer or prospect. Top one-third of the letter is detached along printed perforation to serve as a business reply card. The order form is printed also on the reply card.

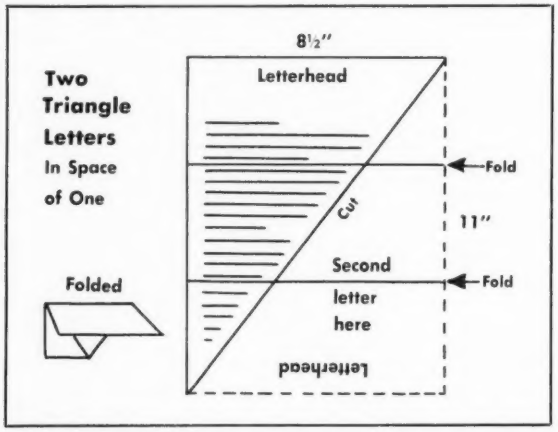
prospects, one addressed to the printer



Legal Brief Self-Mailer

The legal brief style is used for this sketch which contains a sales letter side-stitched to a cover of colored bond, text, or card stock. Letter size is 5½x8⅝ inches while the cover measures 5¾x9½ inches, offering a ⅜-inch margin on three sides of the letter. The top fold-over flap contains the prospect's letterhead and the entire piece folds twice to 5¾x4¼ inches for mailing. The outside of the cover has an area for the address and an ad.

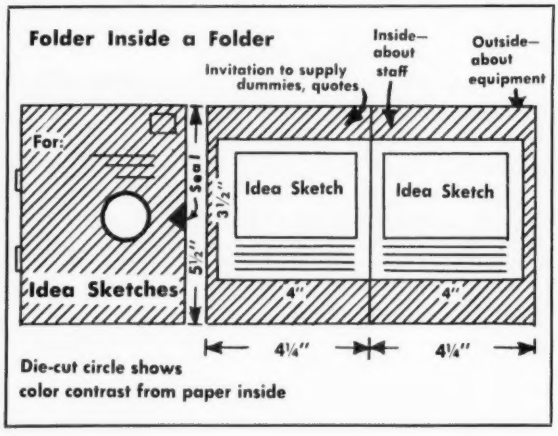
This self-mailer has a sales letter 5½x8⅝ inches side-stitched to a cover of heavier stock measuring 5¾x9½ inches. Two folds, at the heading and the center, prepare the piece for mailing. Extra sheets, samples, etc., can be stitched in, depending upon your sales approach. By varying paper colors during the run, you can have an assortment when bound.



Triangular-Shaped Letter

A one-page, triangular-shaped letter can be run on one side of an 8½x11-inch sheet for a novel effect and extra attention from sales prospects. The letter is begun at the upper left-hand corner under the business letterhead and proceeds with gradually shortened lines to the bottom of the sheet. Print on bond or book paper and mail in No. 10 envelope. Using colored stock and folding diagonally will also increase prospect's attention.

Since scores of the usual 8½x11-inch sales letters cross your prospects' desks, a variation in shape may gain extra attention for your promotion piece. By dividing an 8½x11-inch sheet diagonally, the sales letter can be printed two-on in the the triangular portions. When folded for mailing, the piece creates an unusual shape.



Idea Sketch Folder

With every promotion piece you mail or hand out to your sales prospects, the Idea Sketches and five-line captions should be combined with copy dealing with your plant, equipment, and/or sales staff. In this folder within a folder, you can use four sketches as shown, or as a booklet 8, 12, or more sketches can be shown. The front of the folder has space for your prospect's name and address, and a postage stamp and seal if the piece is to be mailed.

(To the printer). There are various ways to present these Idea Sketches to your prospects. This folder contains four sketches, each printed on a 3½x4-inch page. Pages are saddle-stitched to a larger sheet which is then folded to 4¼x5½ inches. Page stock can be colored bond, eggshell, or text to contrast with the cover, which can show prices or data on your plant.

Press Foundations

AFFECT YOUR PRINTING

Your multicolor presses are made up of individual units which your floor must keep in perfect alignment. Does it?

BY K. E. KIST

Mr. Kist is the project manager of the Cleveland division of the Harris-Seybold Co. He joined Harris after the Korean War and has been with the company for more than eight years. Holding three degrees from Case Institute of Technology in Cleveland, he has two in mechanical engineering, GSME and MSME, and another in law, LLB. He is a member of the Cleveland Engineering Society.

IF YOUR COMPANY is contemplating the purchase of a large, multicolor printing press, you should give serious thought and consideration to the foundation on which the press will stand. No single consideration will pay more handsome dividends in performance and maintenance-free operation than a well-planned and engineered foundation.

If you plan to install a press no larger than 25x38, or possibly a 36x49, you probably won't have to give too much consideration to the foundation. And rightfully so. Almost any press with a one-piece base can be installed on any floor having an adequate load factor which will support the weight of the machine. This is true because the press base is stiff enough to maintain the necessary relationships between side frames to prevent binding the bearings and moving parts. The side frames are also rigid enough to hold the correct dimensions between printing cylinders.

However, the requirements of a foundation or floor on which a large multicolor press is to be mounted are much more exacting and stringent. Most of the large multicolor printing presses on the market today are built on a unit construction principle. This means that the press is actually a series of individual printing units which are either bolted or pinned together.

Although each individual printing unit has its own base, the press as a whole does not. Therefore, the floor or foundation on which the press is mounted must act as a platform to maintain parallelism and dimensions between printing units. Any relative motion between units under running conditions may manifest itself as either misregister or some other disturbance in the quality of the print.

It should be noted that the weight of the various units is supported by a series of shims or pads directly under the side frames. Therefore, the weight of the unit cannot be divided by the floor area and considered as a uniform load. Actually, portions of the total weight are transmitted to the floor or slab as relatively concentrated loads. Also, it should be noted that the press weight is a live or dynamic load, and should, therefore, be increased by an appropriate factor.

It may well be that the floor in your plant is entirely adequate to serve as a foundation for the press. If investigation has proved this to be so, you have then eliminated a source of trouble.

If, however, the investigation has pointed out that the floor is not adequate, steps must be taken to correct the situation.

In general, the nature of all press foundations may be divided into two broad categories: (1) ground floor installations and (2) installations on floors above ground. The solution to each category is quite different and must be considered separately.

When the floor is inadequate, your consultant will undoubtedly recommend that you break out the existing floor, excavate deeper, and pour a new reinforced concrete slab of a suitable strength and stability. (See Figure 1) Dimensions A and B are selected so that the total weight of the press and the slab, divided by the area of the slab, will give a reasonable soil-bearing load. The amount of load which different soils will support varies widely, and should be checked by several sample

drillings including all four corners of the excavation.

The main purposes of the slab are (1) to reduce the concentrated loads imposed by the press into a uniform soil pressure, and (2) to resist any differential settling between the various components of the press. The thickness (T) of the slab is determined by the test drillings which will establish the soil-bearing load.

If you should desire to raise your press in order to obtain higher piles, this can be accomplished in one of two ways. If you are pouring a new slab, it is relatively easy to incorporate concrete piers. These piers should be as wide as the largest shim or pad requires, and should be set directly under the side frames of the press. (See Figure 2,A.)

If your floor is adequate, you may desire to raise your press by using steel beams. This can be accomplished as shown in Figure 2,B.

Although breaking up old concrete and pouring new is a job that you may be able to do or supervise, the skill and knowledge of an expert is required to determine the area and thickness of concrete that must be used. Also, the concrete should probably be reinforced with steel. This, too, is a job that requires an expert to furnish the necessary technical information.

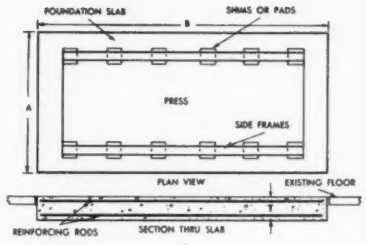
Any architect or civil engineer has been trained to determine soil-bearing loads and the stress of reinforced concrete. These experts are generally available everywhere. The cost of their services for this type of advice is low, and will be repaid many times over in improved press performance.

Now let us consider a press foundation for installations above ground. The installation of any large, multicolor press (usually considered to be 36x49 and larger) on floors above ground can be a problem which requires much consideration, technical knowledge, and expert advice.

The difficulties of such an installation, while not generally severe, do present a number of factors that must be considered. It's best to start by employing the service of a competent engineering consultant. It would be preferable, if possible, to employ the same engineer or firm who designed your building. Either would be thoroughly familiar with the strengths and weaknesses of your structure and, therefore, would be in a better position to serve your needs.

As a general rule, above-ground installations are divided into three categories, based upon the construction of the building. Basically, these would be:

(1) Installations in a steel frame building.



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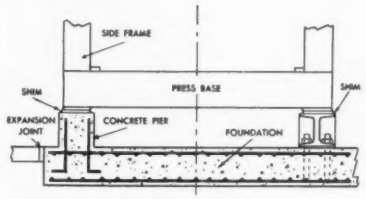

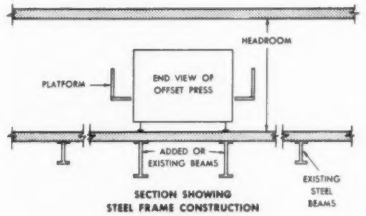

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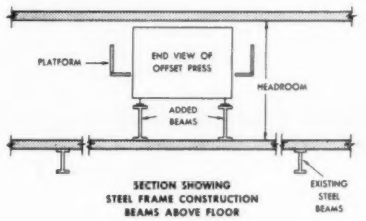

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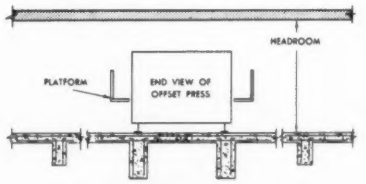

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The drawings on this page show the various ways to provide a proper foundation for your presses with floors of either steel frame, reinforced concrete, or mill construction. In all cases, the problem is not only to support the press but to keep individual units of multicolor presses in proper alignment. Faulty alignment, at best, forces time-consuming adjustments in order to get perfect quality printing.

(2) Installations in a reinforced concrete frame building.

(3) Installations in a mill-construction type of building.

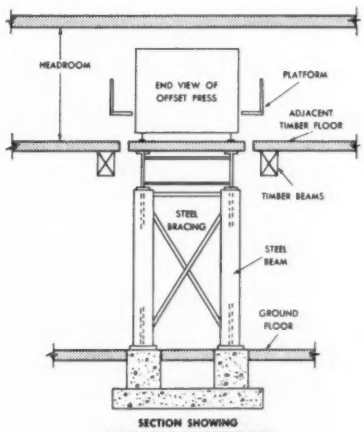
Typical framing for either new or existing buildings with steel frames is shown in Figure 3. It is, of course, relatively easy to specify the loading requirements and placement of beams in new construction. Large printing presses represent highly concentrated loads and generally only the heaviest type of existing industrial building will accommodate them without additions to the supporting structure.

When it is necessary to add supporting beams, they would be added under the shim or leveling-pad line, which is directly under the side frames along each side of the press. The design load for each of these beams can be figured by dividing the weight of the main section of the press by twice its length. The result of this should be increased by an appropriate factor which takes into consideration the fact that it is not a true uniform load, but a series of concentrated, dynamic loads.

The dollars spent on the next larger size beam to cover this consideration will be one of the best investments ever made in your press installation. The savings in printing and maintenance problems will more than overcome the added cost. When selecting the beam section, it should be such that the maximum deflection under the load should not exceed 1/800th of the span of the beam.

It is sometimes possible, provided that there is sufficient headroom, to utilize further the additional supporting beams as piers to raise your press and thus increase your maximum stock pile heights (See Figure 4). Placing the beam on top of the floor is also a much easier job structurally and usually requires a minimum of supporting bracing. However, if the beams are to do

(Turn to page 93)



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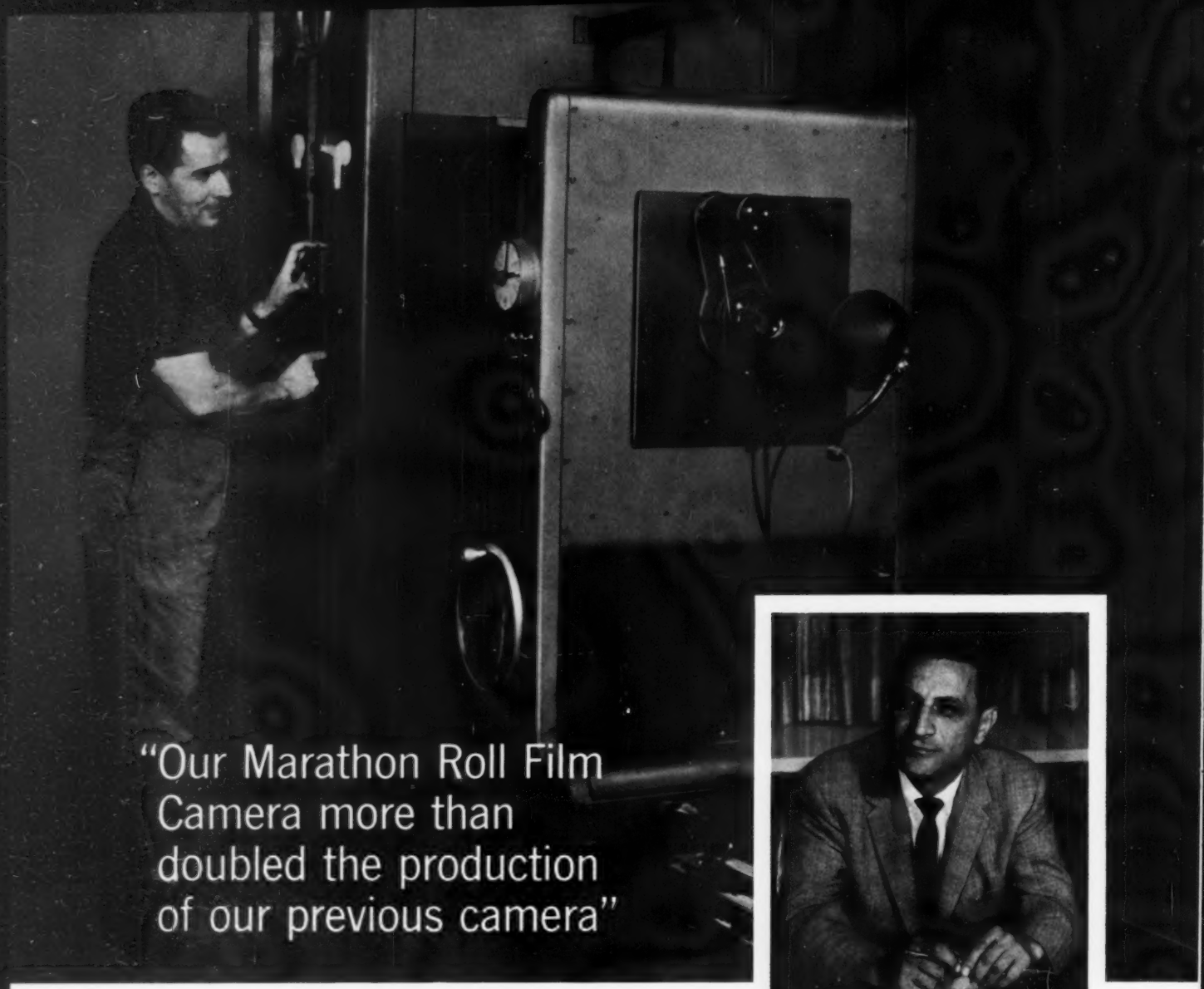


"Our Marathon Roll Film Camera more than doubled the production of our previous camera"

A. J. Paradiso, President, Lithographing Printing Mailing Corporation, New York

That's how A. J. Paradiso, president of New York's Lithographing Printing Mailing Corporation, opened his letter. He then gave us some details:

"Our gallery was working 2½ shifts to keep up with our presses. We were certain we would need a second camera and all the additional expense entailed. But by replacing our sheet-fed camera with the Marathon, we have more than kept pace with the pressroom, and on a one-shift basis.

"We can now fit in rush jobs without disturbing normal production. Peak loads are taken in stride without added costs or idle presses. In addition, we have also reduced our film costs 14% by utilizing roll film.

"All in all, I'd say the Chemco Marathon Roll Film Camera with its amazing Automatic Contact Screen Mechanism is one of the most profitable investments we have ever made."

We think this actual report from a typical customer will be of interest to anyone who wants increased profits and higher production in his gallery.

How fast will a roll film camera pay for itself in your shop? Get the facts from your Chemco representative.

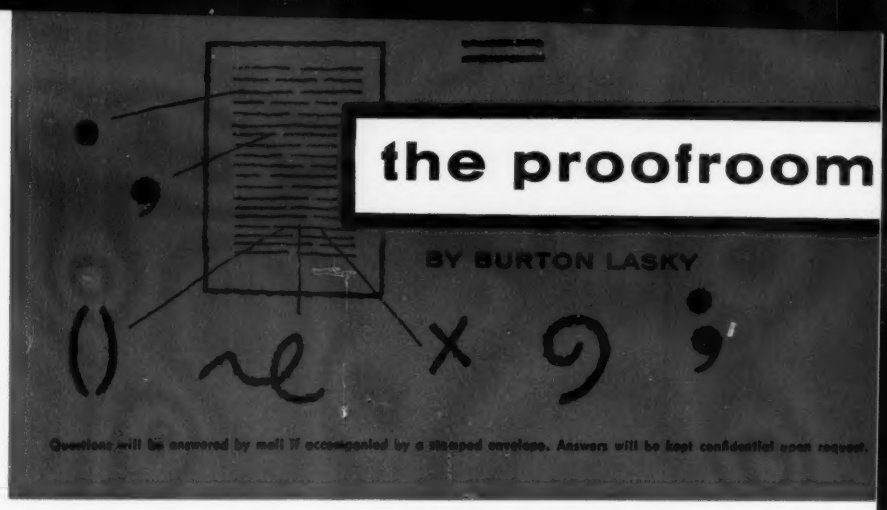
chemco

CHEMCO PHOTOPRODUCTS COMPANY, INC.

Main Office and Plant — Glen Cove, New York

ATLANTA BOSTON CHICAGO CLEVELAND DALLAS LOS ANGELES NEW ORLEANS NEW YORK

West Coast Distributors: California Ink Company, Inc.; Smart Supply Company, Inc. Exclusive Agents in Canada: W. E. Booth Company, Ltd.


the proofroom
BY BURTON LASKY
Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

Mechanical Failures

and How to Spot Them

ALTHOUGH line-composing machines are powered by electric motors, their operation is essentially mechanical; that is, the various parts interact on principles of leverage or friction. These parts are, therefore, subject to wear, causing faulty operation, which in turn creates mistakes that show up on galley proof.

Proofreaders, in particular those who work for printers, should be able to spot errors that are probably caused by faulty machine operation. It is not necessary for the reader to know the exact cause of the mistakes (many operators know little about the internal workings of their machines), but the reader should be aware that some kind of mechanical defect is creating the errors.

The proofreader should immediately call such mistakes to the attention of his supervisor, foreman, or, in some cases, the individual operator. It is not enough merely to correct them on proof. If the mechanical fault is not rectified at once, the errors will be repeated on successive proofs, and much valuable machine time will have been lost.

Among the errors which can often or always be traced to the machine are transpositions, doublets, omissions, bad spacing, wrong fonts, poor alignment, bad type, and hairlines. The first four may be caused by improper fingering on the part of the operator, but the proofreader can be sure that mechanical failure is involved if any of them appears with sudden frequency in otherwise relatively clean proof.

Transpositions are among the most common machine-caused errors. Any excessive wear in the keyboard mechanism can throw off the delicate adjustment, so that the matrices do not drop in the order in which the keys are depressed. Transpositions are also caused by damage to the star wheel, which pushes the matrices and spacebands into the assembling elevator in front of the operator.

Doublets occur when more than one matrix drops from the magazine channel. This is usually caused by a sluggish or worn key, or by wear on the escapement mechanism which controls the drop of the mats from the magazine.

When the proofreader notices the regular omission of a particular character, he may be sure that some sort of mechanical failure is involved. The fault may be in the keyboard, the escapement, or in the magazine itself.

If the character is a thin one, such as *i*, *j*, or *t*, or a punctuation mark, it is possible that the lugs on one of the matrices have been worn down so that two matrices have overlapped and wedged side by side in the channel.

A shortage of matrices is indicated when a character disappears from a few words in sequence and then reappears. If this happens regularly, the proofreader should call his supervisor's attention to the shortage. Occasional omission of a character may mean that the copy calls for an unusual number of that particular matrix.

Most modern machines have font distinguishers to prevent a 10-point matrix, for example, from being fed into an 8-point magazine. Nevertheless, for a variety of reasons, wrong fonts may show up with distressing frequency. An operator is supposed to examine the first proof of each "take,"

(Turn to page 92)

This folder, 7½x9½ with fold through center, is sent to customers with proofs as a handy guide to proofreader's marks and jocular promotion by McArdle Printing Co., Washington.

Art Graphic's
100-Proof
PROOF POINTERS
YOU probably have your own pet methods of marking printers' proofs—and that's all right to some extent. Proofreading practices naturally differ from company to company, and even from one type of job to another.
But don't get *too* individual, or the printer won't know what you mean. Here are seven basic rules which you should try to follow:
1. It's a good idea to give any piece of proof two readings. First, read it silently (you can move your lips if it helps) to catch typographic and other obvious errors. Then read it with someone else watching the copy—for accuracy, meaning and consistency.
2. Make all marks with a colored pencil, in the nearest margin and on the same line as the error. Two or more corrections on the same line should be separated by a slanted line (known to you sophisticates as a *virgule*) like this—*tr/lc/wf*.
3. For every mark in the text, a corresponding mark should appear in the margin.
4. Broken, wrong font, or reversed letters should be ringed, not scratched out.
5. Don't draw a lot of lines from errors in the text to corrections in the margin. They are seldom necessary. And particularly, don't have a lot of lines crossing each other like a home-made road map.
6. Mark every page or galley with "OK" or "OK as corrected" and add your initials. And be sure the initials can be identified. You don't want the wrong person to get fired, do you?
7. If you want to see a new proof, be sure to mark the pages "Show revise."
EXCEPTIONAL PRINTING SERVICE — AS A MATTER OF COURSE
PROOFREADER'S MARKS
Delete this word and close up
Delete this letter and close up
stet. Let this passage stand
Insert passage which is omitted; see copy
fol. lst Follow copy literally
Spell out the abbreviation FCO
run over Carry over to next line
run up Run up to above line
center] Center in middle of line
Insert superior ¹ figure or inferior ₂ figure
caps/s.c. Use large capitals or small capitals
rom./ital. Use roman type or use italics
bf./bf.ital. Use bold face or bold face italic
Substitute for bad or broken letters
wf. Wrong font. Substitute
tr. Transpose letters or words
Turn an inverted letter
Insert comma or period
Insert colon or semicolon
Insert quotation marks
Insert hyphen in overall
Insert apostrophe in ijg
Insert brackets or parentheses
Insert one-em dash here
Insert two-em dash here
Indent one space
Indent two spaces
Move to the left
Move to the right
RAISE or LOWER
Straighten letters at margins
Straighten crooked letters (or lines)
Start new paragraph here
No paragraph here
Insert a spacehere
Arrange the spaces evenly
Widen space between lines
The McArdle Printing Co., Inc.

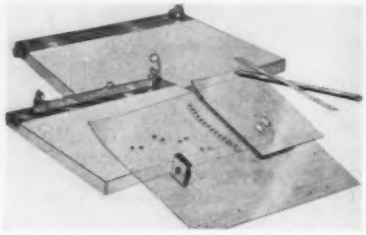
what's new in equipment and supplies

Punch-Pinboard Register System

The Alldis Punch-Pinboard register system has been introduced by Alldis Associated Engineering. The Alldis pin register board, when used in conjunction with the two precision punches, the three-hole punch and the micropunch, will offer accurate mechanical register for flats of two or more colors, multiple exposures or combination burns, step-and-repeat work, etc.

The register board is designed for use by the artist and stripper in much the same way a compositor uses the metal chase. The micrometer setting of the punch spacing bar will allow spacing from 1 to 25 inches in increments of 0.001 inch. The board will handle material up to 50 inches in size.

For information: Alldis Associated Engineering, 1493 Bayshore Hwy., Palo Alto, Calif.

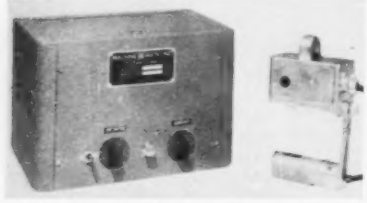


Flats of two or more colors, multiple exposures or combination burns, and step-and-repeat work can be registered with the Punch-Pinboard system.

Web Splice Detector

Machine-O-Matic, Inc., has introduced a photoelectric splice detector. The unit will react instantly to a splice in the web and is said to be suited for use on any transparent or translucent webs. The detector is completely automatic, does not come into physical contact with the web, operates at any web speed, and requires little maintenance, according to the firm.

For information: Machine-O-Matic, Inc., 717 Chicago Ave., Evanston, Ill.



Web splices can be instantaneously spotted with the photoelectric detector by Machine-O-Matic, Inc.

Arithmetic in copyfitting has been eliminated by Calculex copy paper. By plotting two lines on the printed grid, the right-hand margin of typed copy can be determined.

Calculex Copy Paper For Rapid Copyfitting

Calculex, a new form of copywriting paper designed for rapid, accurate copyfitting, has been introduced.

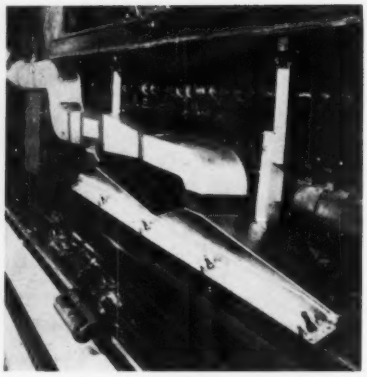
At the top of each sheet is printed a "calculating grid." By drawing two lines, horizontal, representing the type size, and vertical, representing the desired printed width, and finding their point of intersection, the writer can determine the right-hand margin for typed copy. Line gauges are printed at the edge of each sheet to determine copy depth.

For information: Travis Products, Box 305, Bonner Springs, Kans.

Polychrome 862 Gum-Etch

Polychrome Corp., has introduced 862 Gum-Etch, a formula designed for use with Granekote, the firm's mechanically-grained, presensitized offset plate. When used for gumming, 862 prevents the lacquer image from blinding out; used as a plate etch, it speeds ink pick-up on the press and helps to eliminate reproduction of scratches and fingerprints, according to the manufacturer.

For information: Polychrome Corp., 2 Ashburton Ave., Yonkers 2, N.Y.



The Herbert Ionizer-Cleaner is shown attached to the first impression cylinder of a Harris offset press.

Paper Ionizer-Cleaner By Herbert Products

Herbert Products, Inc., has introduced the Ionizer-Cleaner for the conditioning of paper stock. In one operation, the unit will remove static and foreign matter from the web or sheet as it is fed into the press, according to Herbert.

The equipment consists of a brush, vacuum cleaner, and static eliminator. It is further claimed that the Ionizer-Cleaner will eliminate hickies, particularly on the back-up runs, due to deposits of spray powder on sheets.

For information: Herbert Products, Inc., 180 Linden St., Westbury, N.Y.

Jomac Roller Cleaners

A reconditioning service for its dampener roller cleaning machines has been announced by Jomac, Inc. Reconditioning includes complete disassembly of the unit, replacement of bearings or other parts which may be worn, renewal of the greasing system, and tank inspection.

Brackets are also attached to facilitate subsequent installation of Jomac dampener dryers. If required, the nickel-plated cleaning rollers are regrooved and replated and new tanks installed.

For information: Jomac, Inc., 6128 N. Woodstock St., Philadelphia 38, Pa.

Multiplater Chase, Hood

A smaller chase and hood for the recently-introduced ATF-Gerson Multiplater has been introduced by American Type Founders. Users will now have a choice of either the new chase with a 12x18-inch exposure area or the original 19x25-inch chase and matching hood.

For information: American Type Founders, 200 Elmora Ave., Elizabeth, N.J.

Astrolite Offset Paper

Astrolite, a blue white, high brightness, opaque offset paper has been introduced by the Monadnock Paper Mills, Inc. It is designed for annual reports, brochures, direct-mail pieces, and greeting cards. Astrolite is available in 65#, 70#, 80#, and 100# basis weights and a variety of sizes.

For information: The Monadnock Paper Mills, Inc., Bennington, N.H.

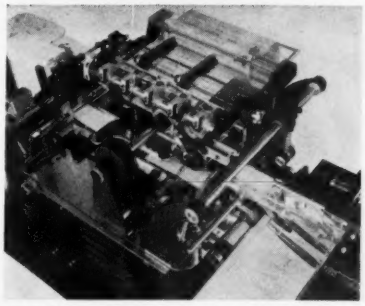
Labeling Head for Cheshire Machines

A labeling head, which applies labels to printed pieces from multiple-width label forms prepared on computer equipment, has been introduced by Cheshire, Inc. The head can be supplied with any standard Cheshire labeling machine.

The unit is designed to handle labels printed in sequence from left to right on three-, four-, and five-label wide forms, which can be printed directly by computers such as the IBM 1400 series. The wide forms are fed by tractors to a guillotine cutter on the labeling machine. A strip of three, four, or five labels is sheared off and picked up on a wheel and cut into individual labels as the wheel revolves.

Single labels are then picked up by a vacuum wheel, carried past a gluing roller, and applied to printed material. Up to 18,000 labels can be applied per hour, the firm reported.

For information: Cheshire, Inc., 1644 N. Honore St., Chicago 22.



Labels printed in multiple width by automatic computing machines can be cut and applied to printed material with the new labeling head by Cheshire, Inc.

Prentice Offset Enamel From Kimberly-Clark

Prentice offset enamel, Venetian finish, the first embossed coated printing paper ever offered by Kimberly-Clark Corp., has been introduced. Principal applications for the new embossed grade include magazine inserts, sales brochures, school annuals, and pamphlets.

The paper is designed for use with semigloss inks and with all commercial lithographic screens, according to the firm. It is available in the 70# and 80# basis weights and in sheet sizes of 23x45, 25x38, and 35x45 inches.

For information: The Kimberly-Clark Corp., Neenah, Wis.

Opti-Scan Carbon Paper

Opti-Scan, a one-time carbon paper for use in optical scanning equipment has been developed by the Port Huron Sulphite & Paper Co. Producing a very fine line definition, the smudge-proof paper has shown a low reject rate when cards imaged with the carbon are fed through scanning equipment, the company said.

For information: Port Huron Sulphite & Paper Co., Port Huron, Mich.

GPI Flexographic Inks

A flexographic ink series, specifically designed for printing business forms, has been developed by General Printing Ink, a division of the Sun Chemical Corp. The inks are available in colors and a wide range of both water and alcohol bases.

For information: The General Printing Ink Division, Sun Chemical Corp., 750 Third Ave., New York 17.

Mounter-Proofer Assembly

A multiposition work lamp on a counterbalanced arm and a tape dispenser are now included as standard equipment on the rubber plate Mounter-Proofer made by Mosstype Corp. The assembly is also available for attachment to older Mounter-Proofer models.

For information: The Mosstype Corp., Waldwick, N.J.

General Binding Corp. Introduces 9-LD Laminator

General Binding Corp., has introduced the 9-LD Laminator which applies heat and pressure simultaneously through a system of electronically-heated rollers. The unit will laminate continuously at a rate of approximately six feet per minute, according to the firm.

Having a capacity of 500 feet of laminating film, the 9-LD will handle materials up to 8¾-inches wide, including ordinary paper stock and heavily grained card stock to a thickness of $\frac{1}{16}$ inch.

For information: The General Binding Corp., Northbrook, Ill.

The 9-LD laminator employs electronically-heated rollers to apply heat and pressure simultaneously.

Striprite Red Coating

Striprite coating for the preparation of tint negatives has been developed by Direct Reproduction Corp. A presensitized red coating on a thin plastic base, Striprite eliminates time-consuming drafting involved in platemaking or other photographic operations, according to the firm.

For information: Direct Reproduction Corp., 811 Union St., Brooklyn.

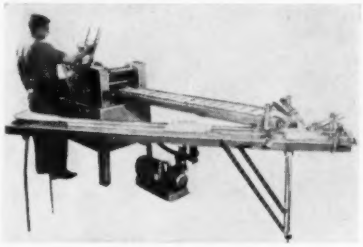
Return Delivery System For Halm Rotary Press

Halm Industries Co., Inc., has introduced the JP-1 rotary printing press with the Mark III return extension delivery system. The latter brings printed material back to the feeder and eliminates the operator who formerly removed stacks from the extension delivery table.

The rotary unit is designed for printing letters, tabulating cards, forms, labels, tickets, etc. Capable of handling sheet stock ranging from 3x5 to 8½x11 inches, the JP-1 operates at speeds in excess of 45,000 impressions per hour when using one rubber printing plate, the firm said.

For information: Halm Industries Co., Inc., Glen Head Rd., Glen Head, N.Y.

Halm Industries has introduced the return extension delivery system for use with the JP-1 rotary press.



Navee '42 Cleanser

A heavy-duty cleaning agent, Navee '42, which will remove printing ink, has been introduced by the Penetone Co. The solvent can be used in tanks for soaking parts, as a wipe application, or as a spray with steam or hot water.

For information: The National Aniline Division, Allied Chemical, 40 Rector St., New York 6.

Printer's Padding Can

A printer's padding can, shaped to allow the brush to remain in the contents during storage, has been introduced by the E. J. Kneip Co. The top of the can has a special cylindrical section to accommodate the brush handle.

For information: The E. J. Kneip Co., 24675 McDonald Ave., Dearborn 9, Mich.

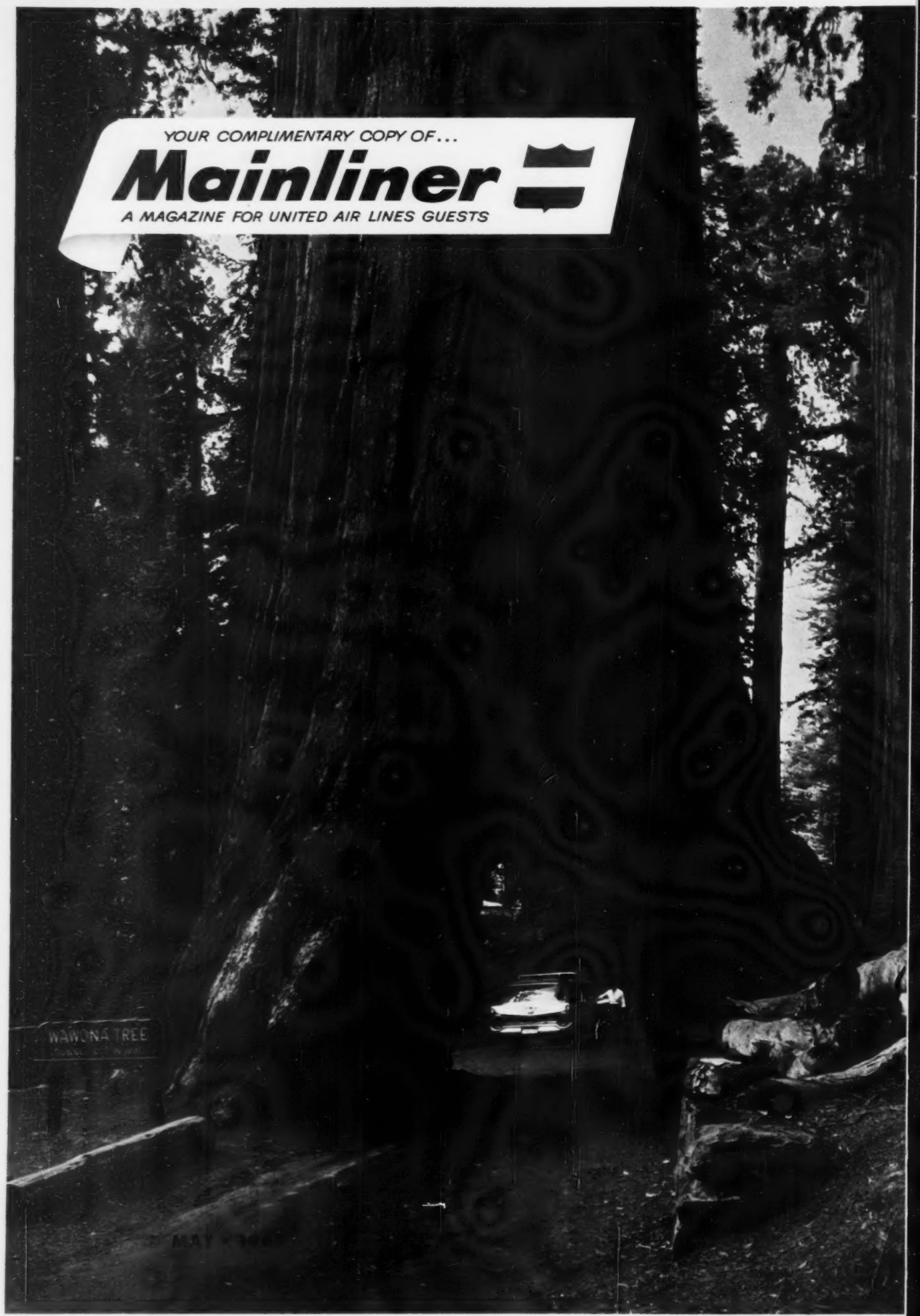
Columbia Type in 14-Point

Columbia type is now available in foundry 14-point regular and bold face, according to Amsterdam Continental Types and Graphic Equipment, Inc., the United States importer and distributor.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 276 Park Ave., S., New York 10.

The imported Columbia type has been made available in foundry 14-point regular and bold.

Columbia	COLUMBIA
Columbia Italic	*COLUMBIA ITALIC*
Columbia Bold	**COLUMBIA BOLD**
Columbia Bold Italic	***COLUMBIA BOLD ITALIC***


YOUR COMPLIMENTARY COPY OF...
Mainliner
A MAGAZINE FOR UNITED AIR LINES GUESTS
WAWONA TREE

this is new Velvo Litho-Gloss, Cleartone

NEW COMPLETELY RESTYLED
COATED OFFSET HELPS
AIR CARRIER BUILD GOOD WILL.

Mainliner Magazine is United Airline's way of saying "Welcome aboard . . . enjoy the trip." So everything about it has to be top flight: the writing, the photography, reproduction . . . and the paper.

To get fine color reproduction, with depth and character, Edwards and Deutsch—long a user of Velvo Offset Enamel—enthusiastically endorsed the recommendation of West Virginia to use excitingly new Velvo Litho-Gloss, *Cleartone*.

This new West Virginia stock is the end result of extensive research and development to produce a cleaner, clearer, more neutral shade of coated offset. In fact, Velvo Litho-Gloss, *Cleartone*, is by far the cleanest and the whitest sheet in its class. What's more, it has superior numerical and visual opacity and, like all Westvaco offset papers, it is stabilized for closer, multi-color register. As you can see, the new *Cleartone* style of Velvo Litho-Gloss offers you outstanding value and we suggest you prove it to yourself with a trial order if you have not already done so.

Mainliner Magazine is edited by Gregg Perry of United Airlines. It was created and lithographed by Edwards & Deutsch Lithographing Company, Chicago, Illinois. They used Velvo Litho-Gloss, *Cleartone* 80#, running it on a 52 x 76 4-color Harris sheet-fed offset press. (If you would like a copy of Mainliner, or other samples of Velvo Litho-Gloss, *Cleartone*, just drop us a line.)

A Westvaco representative will be happy to demonstrate how our full line of coated and uncoated papers adds extra impact to a selling message. He'll also explain the benefits of our modern marketing program that gives you direct access to technical service and research facilities along with direct sales and shipment. Write: 230 Park Avenue, New York 17, N.Y., or contact a sales office listed below.

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In Baltimore, Cleveland, Los Angeles, Milwaukee, Minneapolis, St. Louis, St. Paul, ask operator for Enterprise Service.

This insert is lithographed on Velvo Litho-Gloss, Cleartone, 25 x 38—80#.

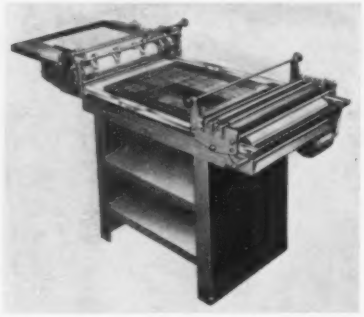
Repro-Quality Proof Press

Nolan Corp., has introduced the Repro-Quality model to its line of proof presses. Available in two sizes, 15¼x34⅛ and 25⅜x 42, the models feature adjustable side guides to accommodate paper up to the full size of the bed.

The end register cam will instantly adjust feed rollers to engage paper between the feed bar and cylinder. The press is also equipped with an integral compensator which adjusts impression to various paper thicknesses, and a throw-off to lift the cylinder for the return stroke.

The motor-driven inking unit will cut hand inking time by 90%, according to the firm. The ink drum operates with an oscillating action, distributing ink to three composition form rollers and two steel vibrators.

For information: Nolan Corp., Rome, N.Y.



Repro-quality proofs are claimed for the new line of proof presses manufactured by the Nolan Corp.

Executive Envelope Line

Epic Executives, Regular, and Outlook Window comprise a new line of white-wove envelopes introduced by the United States Envelope Co. Designed for quality printing, the line is made from a white paper which has a uniform ink-receptive texture and a high brightness, according to the company.

For information: The United States Envelope Co., 21 Cypress St., Springfield 2, Mass.

Arno Double-Faced Tape

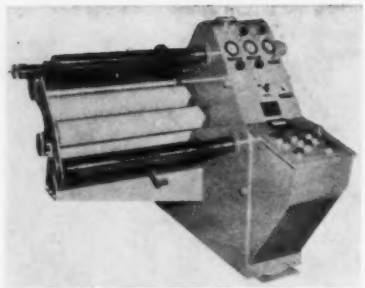
A white, double-faced adhesive tape, the C700, for such uses as laminating, mounting engravings, or padding has been introduced by Arno Adhesive Tapes, Inc. The tape is 0.014 inch thick, has an adhesion to steel of 25 ounces, and tensile strength of 50 pounds per inch width.

For information: Arno Adhesive Tapes, Inc., Michigan City, Ind.

Leiman Air Pump Models

Two models of the four-vane Leiman air pump, for vacuum, pressure, or gas boosting operations, have been introduced by Leiman Bros., Inc. The pumps will provide vacuum to 26 inches Hg., pressure to 13 psig, and volumes from 12 to 54 cfm.

For information: Leiman Bros., Inc., 102 Christie St., Newark 5, N.J.



The Model 188 Doctor Machine Slitter Rewinder will handle rolls of paper, cellophane, plastics, Mylar, and polyethylene.

Model 188 Doctor Machine Slitter-Rewinder Developed

Rolls of paper, cellophane, plastics, Mylar, and polyethylene can be handled by the Model 188 Doctor Machine Slitter-Rewinder manufactured by Stanford Engineering Co. Maximum roll specifications for the 188 are 30-inch web width, 30-inch unwind roll diameter, 24-inch rewind roll diameter, and 250-pound roll weight.

The model maintains a constant percent of overspeed by means of two automatically adjusting drives. Core slippage is a controlled 10%, regardless of roll diameter build-up and web speed. The unit operates at speeds up to 2,000 fpm, according to Stanford.

For information: Stanford Engineering Co., Box 369, Salem, Ill.

New Day-Glo Ink Colors

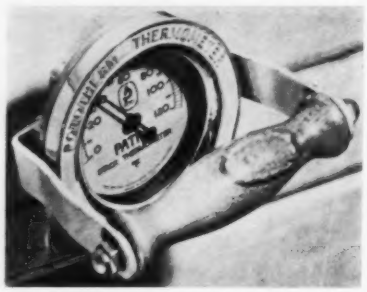
Three new colors have been added to the Day-Glo letterpress and litho ink line manufactured by Switzer Brothers, Inc. The new shades are called Fire Orange, Saturn Yellow, and Neon Red. The colors were previously available only in the firm's line of gravure and silk screen products.

For information: Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 3.

PATRA Paper Thermometer

The PATRA stack thermometer, which makes it possible to measure paper temperature before unwrapping, is being marketed by Testing Machines, Inc. The thermometer can be inserted through the paper stock wrapping to give an accurate comparison between the paper and room temperatures.

For information: Testing Machines, Inc., 72 Jericho Turnpike, Mineola, N.Y.



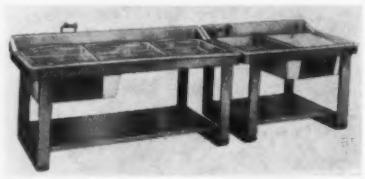
Paper temperature can be measured before unwrapping with the PATRA stack thermometer by Testing Machines, Inc.

Washer-Viewer, Developing Sink by W. A. Brown Co.

A temperature-controlled developing sink and washer-viewer combination has been added to the line of fibre glass photomechanical products manufactured by the W. A. Brown Mfg. Co.

Features of the unit include temperature controls with a vacuum breaker to regulate and maintain 68° water temperature; water flow control to sustain a one-third gallon per minute change; built-in, illuminated areas under the first tray of the developing sink, and a red and white light source under the viewer and dot-etching area.

For information: W. A. Brown Mfg. Co., Prudential Plaza, Chicago 1.



A developing sink and a washer-viewer have been combined into a single unit by the W. A. Brown Mfg. Co.

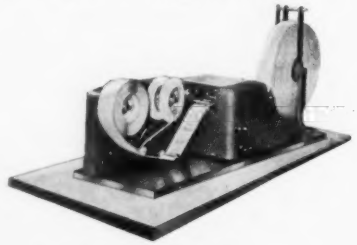
Printamatic Label Unit Prints, Die-Cuts, Rewinds

Adhesive Label Corp. of America has introduced the Printamatic, a table-top unit for production of pressure-sensitive labels. The machine will simultaneously print, die-cut, remove waste, and rewind labels from roll stock.

Printing at a top speed of 110 labels per minute, the unit's copy plate can be changed in 30 seconds and ink or dies in less than one minute, according to the manufacturer.

For information: Adhesive Label Corp. of America, 727 W. Glendale Ave., Milwaukee 9.

A printing speed of 110 labels per minute is claimed for the Printamatic label producing machine. The unit, which will also die-cut, remove waste, and rewind, is made by Adhesive Label Corp.



Three-Spindle Drill

Challenge Machinery Co., has introduced a three-spindle paper drilling machine. Drilling heads are adjustable for hole spacings from 3⅜ to 4⅛ inches apart. Drills are removable to allow one- and two-hole drilling. Equipped with a hydraulically-operated drilling head, the unit will operate at 30 strokes per minute, according to Challenge.

For information: Challenge Machinery Co., Grand Haven, Mich.

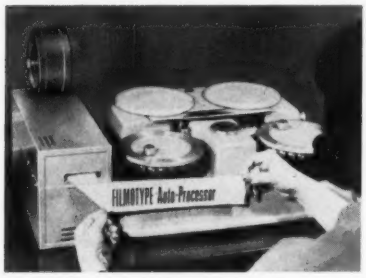
Processing Machine For Filmotype Copy

An automatic processing machine that develops, fixes, and washes Filmotype copy has been designed for the Filmotype photolettering and typesetting machine manufactured by the Filmotype Corp.

The processor eliminates manual photographic developing and copy fixing. The exposed but unprocessed Filmotype copy feeds into a loading magazine which in turn feeds it into the processor. The latter automatically accepts the copy, carries it through the developer, fixing solutions, and water rinse.

A squeegee removes excess water to speed drying time. The developed copy is ready for paste-up when it leaves the unit, according to the firm. The processor is equipped with two loading magazines; as one automatically feeds copy for developing, the other may be used in the Filmotype unit, accepting additional copy as it is being composed.

For information: The Filmotype Corp., 7500 McCormick Blvd., Skokie, Ill.



Manual photographic copy developing has been eliminated by the Filmotype automatic processing machine. It is designed for use with the Filmotype photolettering and typesetting unit.

Non-Skin Black Ink

Davidson Corp., a subsidiary of the Mergenthaler Linotype Co., has introduced Non-Skin Black ink, which is designed to eliminate frequent press washup and fountain cleaning. The ink will not dry if left on the press during non-run periods, according to Davidson. It is highly resistant to water, glycerine base etches, and fountain solutions.

For information: The Davidson Corp., 29 Ryerson St., Brooklyn 5.

Thermogrip Adhesive

Two formulations of Thermogrip hot metal adhesive have been added to the line manufactured by United Shoe Machinery Corp. Identified as 311 and 312, the new formulas are designed for instantaneous bonds between foil and foil, foil and metal, and other materials used in packaging, converting, and printing.

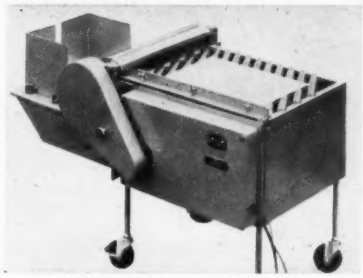
For information: The United Shoe Machinery Corp., 140 Federal St., Boston 7.

Durofyne Packaging

The Vulcan division of Reeves Brothers, Inc., has introduced the Grade A Durofyne blanket in individual packaging to protect the surface from dust, scratches, and abrasion. Each Durofyne package has the size and model printed on the ends for easy identification.

For information: The Vulcan Division, Reeves Brothers, Inc., 1071 Avenue of the Americas, New York 18.

Rollem Perforator, Creaser and Slitter Unit



A mobile, automatic perforator, creaser, and slitter, and a friction feeder have been added to the Rollem line of American Printing Equipment & Supply Co.

The Rollem mobile automatic perforator, creaser and slitter and the Rollem friction feeder have been added to the perforator line manufactured by American Printing Equipment & Supply Co.

The perforator is a British-made machine that is mounted on heavy casters. Its angled rollers will accept sheets at either in-line or right angles as they are ejected from the press. The unit will perforate, crease, or slit, simultaneously or singly, paper, book covers, cardboard, or corrugated plastics up to ⅜ inch thick.

When processing must be done away from the press, the friction feeder can be used in conjunction with the perforator. The feeder's heads hold the paper firmly by means of a rubber ring, controlling motion of the sheet throughout the entire operation.

It has special strippers to keep blades clean, a safety guard to protect the operator, and a variable-pressure control. Speed of the feeder is rated at 20,000 sheets per hour, according to American.

For information: The American Printing Equipment & Supply Co., 42-25 9th St., Long Island City 1, N.Y.

Flash Seal Dry Adhesive

A front-seal envelope dry adhesive "Flash Seal," has been introduced by Stein, Hall & Co., Inc. The solvent-based adhesive is made from uncooked dextrine, a synthetic resin polymer binder, and ethyl acetate, which requires no plasticizer or "flattener." The new adhesive will dry without heat.

For information: Stein, Hall & Co., Inc., 285 Madison Ave., New York.

Type 1566 Carbonized Paper

Type 1566 carbonized white paper for continuous forms printing has been introduced by the American Carbon Paper Corp. The paper will produce up to 12 clear copies, according to the manufacturer. Type 1566 is sectionally perforated, marginally punched, and may be spot-carbon coated to suit specific needs.

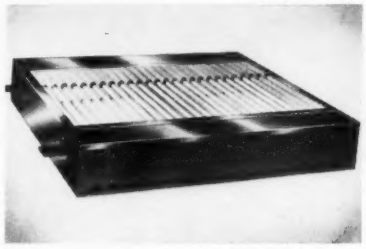
For information: The American Carbon Paper Corp., 1313 W. Lake St., Chicago 6.

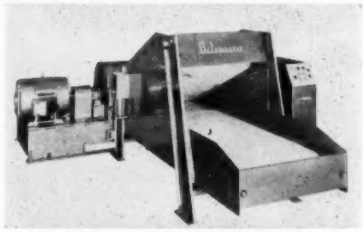
Fostoria Ovens, Furnaces

Compact, quartz-lamp ovens and furnaces, designed for various uses including drying high-speed webs, have been developed by Fostoria Corp. The furnaces, which use fluid cooling, have exteremely high heat transfer rates, according to the manufacturer. Additional features include precision control and absence of contamination during processing. Temperatures up to 3,000° F are possible with the furnaces, Fostoria said.

For information: The Fostoria Corp., Fostoria, Ohio.

Drying high-speed webs is one of the uses of the quartz-lamp ovens and furnaces.





The 36-inch hogger, manufactured by Balemaster, can be used in conjunction with existing baling and handling units.

Balemaster 36-Inch Hogger

A 36-inch hogger for paper and paperboard has been developed by the Balemaster Division of East Chicago Machine Tool Corp. Built to meet moderate hogging requirements, the unit is adaptable for use with existing handling and baling equipment.

For information: The Balemaster Division, East Chicago Machine Tool Corp., East Chicago, Ind.

Bourges Colotone Colors

The Bourges Color Corp., has introduced the first five colors in its new series of Designer Colotones. They are Mauve, Teal Blue, Terra Cotta, Olive, and Chartreuse. The Colotones come in adhesive sheets for layouts and package designs, with overlay sheets for color separations and camera copy. Sizes are 10x12½, 12½x 20, and 20x25 inches.

For information: The Bourges Color Corp., 80 Fifth Ave., New York 11.

Evans Tacky-Finger

The Evans Specialty Co. has begun marketing a larger size package of its Tacky-Finger, a fingertip moistener designed to aid paper handling of all kinds.

For information: The Evans Specialty Co., Richmond, Va.

the graphic arts in Washington

Compiled and edited by Hal Allen, Eastern Editor of INLAND PRINTER/*American Lithographer*

Government-Owned Patents Described in Supplement

Thousands of government-owned patents are described in Patent Abstract Series Supplement No. 3, offered by the Office of Technical Services. Nearly all of them are available for free license to private firms and individuals for non-exclusive use.

Seven volumes cover patents dated from July, 1958, through December, 1960, with prices ranging from 50¢ to $1.75. The patents relate to instrumentation, chemical products and processes, food products and processes, metal processes and apparatus, transportation equipment, electrical and electronic apparatus, ordnance, and products and processes relating to ceramics, paper, rubber, textiles, wood, and other materials.

Specifications for any invention selected after studying the abstracts may be obtained by ordering a copy of the Letter Patent from the Commissioner of Patents. Per copy price is 25¢. License to use the patent may be obtained from the government agency owning the patent.

For further information, including OTS 61-453 release, write to Publications and Public Information Division, Office of Technical Services, Business and Defense Services Administration, Washington 25, D. C.

New P.O. Regulations Effective Jan. 1, 1963

Post Office regulations on dimensions of envelopes, cards, and self-mailing pieces have been revised to standardize them for high-speed processing in automatic sorting machines.

These rules will become effective on Jan. 1, 1963, instead of on Jan. 1 next year as previously planned. This will give mailers ample time to dispose of stocks that do not comply with the regulations.

Shape must be rectangular with 3x4¼-inch minimum size. A 1 to 1.414 width to length ratio will be recommended rather than required as originally announced in this department a year ago.

The sealing of envelopes, self-mailing pieces, and double post cards was previously intended to be a mandatory requirement. Many adverse comments, however, prompted a change to allow unsealed mailing, under permit imprints, meter postage, or precanceled stamps, if mailers prepare the pieces for automatic machine handling.

New rules in Section 134.8 of the Postal Manual, and becoming effective on Jan. 1, 1963, state that third-class mail must be prepared so that it can be easily examined. Pieces not sealed or secured for Post Office machine handling are not recommended. Mailing of sealed matter at third-class rates "is deemed to be with the consent of the mailer to postal inspection of the contents." All sealed pieces must be marked "Third Class."

Printing Industry of America points out that if any of the regulations will cause severe hardships, letters explaining why should be sent direct to J. Edward Day, Postmaster General, Washington 25, D.C.

Bureau of Standards Publications Listed

Publications issued by the National Bureau of Standards from July 1, 1957 to June 30 this year are listed in a 391-page book compiled by Betty L. Arnold.

Listings also include papers written by staff members and published in outside journals from 1950 through 1959.

Bureau periodicals are the *Journal of Research*, the *Technical News Bulletin*, and *Basic Radio Propagation Predictions*. Subjects covered in addition to radio propagation are physics and chemistry, mathematics and mathematical physics, engineering, and instrumentation.

The nonperiodical publications include monographs, handbooks, an applied mathematics series, technical notes, and miscellaneous material.

This Miscellaneous Publication 240 is priced at $2.25 and may be ordered from Superintendent of Documents, Government Printing Office, Washington 25, D.C. Foreign remittances must be in U. S. exchange and should include an additional one-fourth of the price to cover mailing.

Publication 240, Circular 460 (1901-1947, $1.25) and Supplement to Circular 460 (1947-1957, $1.50) list all scientific and technical publications issued by the Bureau since its inception in 1901 to June 30 this year.

Nathaniel G. Watts (c.) 92, the oldest retiree of the Government Printing Office, drove from Naples, Tex., to Washington, D.C., to be an honored guest at a recent GPO centennial dinner. With him are Harry Merold (l.), Deputy Public Printer, and James L. Harrison, Public Printer. Mr. Watts, who retired in 1933, is mayor of Naples and publisher of the Naples Monitor. *Still active in civic affairs, he was recently named "Man of the Month" by the East Texas Chamber of Commerce.*

Members of the National Defense Executive Reserve met recently at a reception in Washington, D.C. Some of the leaders of the Printing and Publishing Industries Division with guest Gen. Nathan F. Twining, USAF (Ret.), are (l. to r.) Charles Hersum, executive reserve coördinator and member of the Business and Defense Services Administration of the Department of Commerce; Horace Hart, director of the Printing and Publishing Industries Division of BDSA; General Twining; John P. Hickey, vice-president of Uniform Printing & Supply of Baltimore, and Graig T. Senft, vice-president of Holt, Rinehart & Winston, New York City.

happy marriage

Popular Ansco Reprolith® and Reprolith Ortho Type B emulsions, joined to a new polycarbonate, dimensionally stable base—Plestar. The fruits of this union are working tools of prime quality and marked economy for the Graphic Arts industry.

Extremely high in contrast, these popular Ansco emulsions are ideal for the reproduction of line or halftone copy where maximum density in the blacks with clarity and cleanliness in the whites is essential.

Plestar® base stands up to rough handling; cuts, scribes without tearing and holds its dimensions to critical tolerances through processing and drying. For full technical data, see your Ansco representative or write Ansco, A Division of General Aniline & Film Corporation, Binghamton, New York.

Ansco
PLESTAR

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Louis B. Lehman New ESMA Head

Louis B. Lehman of Lehman Bros., Inc., New Haven, Conn., was elected president of the Engraved Stationery Manufacturers Association at its July 9-12 convention in Chicago.

New first vice-president is George E. Brotzman of Autrey Brothers, Inc., Denver, and second vice-president is Charles J. Peck of Peck Engraving Co., Cleveland. Mrs. Sylvia Wheaton of Bernhardt & Co., Buffalo, was named secretary, while Hamilton M. Myers of Woodward & Lothrop, Inc., Washington, D.C., was elected treasurer.

John A. Bresnahan has been retained again as ESMA counsel, and Mrs. Mary H. Thornton will continue as manager of the Washington headquarters until her retirement on March 1.

Winner of the Cronite Cup for the most excellent engraved letterhead of the year was Nussmeier Engraving Co., Evansville, Ind., for a Mead-Johnson & Co. letterhead. Honorable mention went to the John B. Wiggins Co., Chicago.

The Woodbury Tray for the finest engraved letterhead with supplementary process went to the Vose-Swain Engraving Co., Boston, for a letterhead for Color News Print Service, Inc. Honorable mention was won by Grabados Fernando Fernandez, S.A., Mexico City.

For the finest all-engraved greeting card, the Standard Ink Bowl was awarded to the T. V. Allen Co., Los Angeles; honorable mention went to Nu-Art Engraving Co. of Chicago. The top place Graphic Pitcher as well as honorable mention were presented to Grabados Fernando Fernandez, S. A., Mexico City, for the finest engraved stationery specimen with supplemental process.

In the social stationery group for all-engraved social stationery, top prize was won by Grabados Fernando Fernandez, S. A., with honorable mention going to Brewood, Inc., Washington, D. C. In the all-engraved business cards contest, the winner was Nussmeier Engraving Co., Evansville, Ind., and honorable mention went to the John B. Wiggins Co., Chicago.

C. Robert Peckham is president of the Research Institute, Arthur W. Fowler is vice-president, John A. Bresnahan is secretary, and H. L. Nussmeier is treasurer.

Canadian Graphic Arts Assn. To Meet in Quebec Sept. 10-13

The annual convention of the Canadian Graphic Arts Industries Association is scheduled for Sept. 10-13 at Chateau Frontenac in Quebec, Que.

Meetings of the board of directors will take up most of the first day. General sessions are slated to start on the second afternoon, following reports of officers that morning and a luncheon featuring an address by Roger Duhamel, Queen's Printer for Canada.

Speakers and their subjects will be:

"How the Printing Industry Can Coöperate to Make Counterfeiting More Difficult," Staff-Sergeant R. A. Huber, Royal Canadian Mounted Police.

"How the GAIA/AIG Pension Program Can Be Fitted Into Your Company Plans," P. J. LaBranche, Review Printing Co.

"Better Approaches by Management to Better Labor Relations," E. M. Pritchard, Southam Printing Co.

At dinner that evening delegates will hear an address by Oliver Sperry, vice-president of Printing Industry of America and executive vice-president of R. R. Donnelley & Sons, Chicago. The following morning Peter Becker, Jr., author of Printing Industry of America's book *Managing Your Business*, and of the publication "Simplified Cost System" will describe "Four Management Steps to Improve Your Profits."

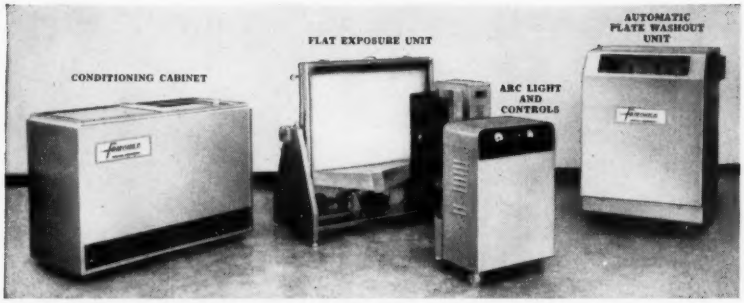
A reception and luncheon for delegates and their ladies will be held that afternoon at the Manior St. Castin at Lac Beauport, followed by a bus tour of Quebec City.

The final day of the meeting will be taken up with business sessions and election of new officers. That evening there will be a reception and banquet. The dinner speaker will be the Hon. Jean Lesage, Prime Minister of Quebec.

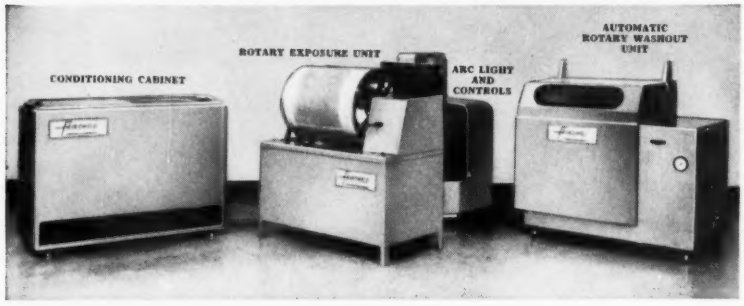
For further information regarding the convention, registration, or reservations contact Graphic Arts Industries Association, 1509 Sherbrooke St. W., Montreal 25, Que., Canada.

Harry E. Brinkman (c.), recently elected president of the Education Council of the Graphic Arts Industry, was honored at a dinner June 6 in Cincinnati. Shown with him are (l. to r.) William Webber, executive director, Lithographic Technical Foundation; Harry A. Porter, executive vice-president of the Education Council of the Graphic Arts Industry, Inc.; Samuel M. Burt, managing director, Education Council of the Graphic Arts Industry, Inc., and Oscar Whitehouse, executive director, Lithographers and Printers National Association.

Robert F. Hallwyler, Hallwyler Printing Co., Portland, (2nd from left, front) is the new president of the Portland division of the Oregon Printing Industry. With him are, (l. to r., front) Wayne Taylor, Pacific Color Plate, retiring president; Fred Lincoln of Lincoln & Allen Co., vice-president, and Robert Wack, Schultz-Wack-Weir, Inc., secretary-treasurer. In back (l. to r.) are Glen W. Cruson, OPI manager, and the following directors: Robert F. Rickett, Agency Lithograph Co.; Allan Dunham, Dunham Printing Co., and Thomas Riches, Bede-Hibbitt, Inc.



PERFORMANCE PROVED...IN MANY PLANTS



FAIRCHILD PROCESSING EQUIPMENT FOR FLAT OR ROTARY DYCRIL* PLATES

- All units designed and engineered in close cooperation with DuPont.
- *Exclusive* side-mounted automatic timer and controls on flat and rotary washout units for extra convenience and ease of operation.
- *Exclusive* convenient stainless steel storage tray on top of all washout units.
- *Exclusive* plug-in control on washout units contain all electrical parts; easily and quickly removed for cleaning or servicing.
- *Exclusive* oversize flat exposure unit – full 30 x 40 inches – excellent for offset plates too.
- Heavy duty cooling system requires only two blowers on flat exposure unit assuring maximum air flow and minimum maintenance.
- Plate conditioning cabinet provides for maximum storage and easy access to plates of all sizes.

Only with Fairchild Dycril Processing Equipment do you get so many extra convenience features, plus "performance proved" equipment that assures economical and reliable operation. Fairchild equipment has been in day-to-day operation in many plants for over four years. Fairchild provides coast to coast service by conveniently located factory trained specialists.

*DuPont's trademark for its photopolymer printing plates.

FAIRCHILD
GRAPHIC EQUIPMENT
DIVISION OF FAIRCHILD CAMERA AND INSTRUMENT CORP.
Sales and Service available throughout the world

ANSWERS to questions commonly asked about Fairchild and Dycril

Why is Fairchild today's leading supplier of Dycril processing equipment?

Because Fairchild Graphic Equipment engineers have worked with DuPont research engineers since 1955, when DuPont first began to consider commercial production of Dycril photopolymer plates. The result of this close association is Fairchild's complete line of plant-tested processing equipment to meet individual requirements.

Where is service available?

Everywhere. Fairchild maintains a network of factory-trained engineers for installation and servicing of your Dycril plate processing equipment. One of the largest and most extensive field service organizations in the graphic arts industry, it extends from coast to coast.

What is necessary to make good Dycril plates?

The quality of finished Dycril printing plates naturally begins with good copy and good negatives. However, the uniformity of exposure and washout is of equal importance, and to assure this, Fairchild designed their complete line of equipment for automatic processing of Dycril plates.

Where is Fairchild Dycril Processing Equipment now being used?

Here are a few users. (A complete list is available on request)

Atlantic Linotype, Brooklyn, N. Y.
City Electrotype Co., Detroit, Mich.
Foilcraft Printing Corp.
West Hempstead, L. I., N. Y.
Blackwell Wielandy Co..
St. Louis, Mo.
Acme Printing Co., Inc.
Everett, Mass.
Litho Composition & Plate Co., Inc.
Boston, Mass.

Fairchild Graphic Equipment, Dept. FGE 58
Fairchild Drive, Plainview, L. I., N. Y.

☐ Please send me your new descriptive brochure on the complete line of Fairchild Dycril plate processing equipment.

☐ Please have a Fairchild Engineer call.

NAME_____

COMPANY_____

STREET_____

CITY_____ ZONE____ STATE_____

Designers Attend Aspen Conference

Delegates forming the largest turnout in the history of International Design Conference at Aspen, Colo., heard speakers ranging from an opthalmologist to a poetess talk about man's development as a problem solver. Designers, professors, businessmen, and students assembled in a tent amphitheater from June 18-24 to take part in the 11th annual conference.

Opening the sessions, Dr. Harold Taylor, educator and social scientist, called man incredibly successful with secondary problems but a failure at building new institutions to control his advances.

What has made man the problem solver he is today was the subject of a panel made up of two social scientists, Dr. Reuel Denney and Dr. Anatol Rapoport; an architect, Bernard Rudofsky, and an educator and editor, Dr. Herbert S. Zim. The panel was moderated by Dr. Albert E. Parr, senior scientist at New York City's American Museum of Natural History. Jay Doblin, head of the Institute of Design in Chicago, served as interlocutor.

In a panel discussion pegged on the assumption that "all creative people are problem solvers, poetess Gwendolyn Brooks, guitarist Richard Pick, ophthalmologist Dr. Peter Kronfeld, and designer-educator Dr. Tomas Maldonaldo told how they approached problems in their fields. Moderator was Mrs. Elizabeth Paepcke, widow of the late president of Container Corp. of America, Walter Paepcke, who was a wheel horse in founding the conference. Interlocutor was Bruce MacKenzie, scientific and technical coördinator with International Business Machines Corp.

The final panel, considering how man's problem-solving capabilities could be used included Edward R. Bursk, editor of *Harvard Business Review;* Milner Gray, British designer; Bernard S. Benson, authority on applied cybernetics; Dr. Richard Morris, educator in social sciences, and Dr. Roman Vishniac, marine biologist.

Closing on a note of practical application of problem-solving theories, the conference wound up with a kite flying contest, as man at Aspen pitted himself against the mountain air. Delegates designed, built, and flew their kites in this annual event of the Aspen conference.

CRAFTSMANSHIP · FRATERNITY
SINCE 1882
a dynamic force for progress and craftsmanship in the graphic arts
AMALGAMATED LITHOGRAPHERS OF AMERICA

Car cards promoting the use of lithography are being sponsored by Local #1, Amalgamated Lithographers of America, in the New York City Metropolitan area. They have been placed in buses, subways, trains, and ferries.

Officials of the Acme Press, Seattle, discuss the official souvenir program for Century 21, Seattle's world's fair, for which their firm has been awarded the printing contract. From left are Robert Hail, sales manager, George Whitney, director of amusements and concessions for the fair, and U. W. Jumonville, Acme general manager.

Outline Schedule For LPNA Exhibit

Showings of the Lithographers and Printers National Association's current Awards Exhibit are expected to exceed the 19 reported for last year.

At last month's end winning entries had been displayed for expanding lithographic markets in Chicago, New York City, Dallas, and Denver, where the exhibit was sponsored by the A. B. Hirschfeld Press, Inc. Dates and sponsors announced for showing in six cities are:

Richmond, Va., Oct. 2-6, the Baughman Co.

Durham, N.C., Oct. 19-21, Third District Conference, Advertising Federation of America.

Cincinnati, Nov. 1-3, Miami Valley Lithographers Association.

Milwaukee, Nov. 9-11, Graphic Arts Association.

St. Paul, Minn., Jan. 9-12, Printing Industry of the Twin Cities, Inc.

Cleveland, Jan. 14-20, Harris-Seybold Co., division of Harris-Intertype Corp.

Showings in Los Angeles, San Francisco, Detroit, Oklahoma City, St. Louis, Pittsburgh, Boston, and two other cities were under consideration. Industry members who would like to have the exhibit brought to their cities may contact LPNA promotion director Herbert Morse, 597 Fifth Ave., New York 17.

Los Angeles Executives Receive Awards of Merit

Two Los Angeles graphic arts executives have received awards of merit for distinguished service to the local printing industry.

Irl Korsen, Eureka Press, and Dale Magor, Jeffries Banknote Co., received the awards from O. T. Hamilton, Jr., president of Printing Industries Association, Inc.—Los Angeles at the group's recent meeting.

Good, quick direct-halftone separations

with Kodalith Pan Film or Plates

Some four-color jobs you get don't come with the funds or time to let you make color-correcting masks, halftone positives, or other intermediate film steps. We offer the direct method of halftone separation as a good way to get it right the first time, and thereafter.

It's called "the direct method" because screening and color separation are accomplished together in the first step. Plates for letterpress printing or surface lithography are made *directly* from these screen negatives. (For deep-etch offset plates, screen positives are made by contact printing from the screen negatives.) Color correction, where necessary, is done by local dot etching on the separations for offset, or on the engravings.*

*However, when reproducing color transparencies, a contrast-reducing mask is suggested, which will also aid in color correction.

Extremely high-contrast panchromatic materials are in order. These would be Kodalith Pan Film (Estar Base), or Kodalith Pan Plates for unfailing dimensional stability. Both materials have a recently improved emulsion that is several times as fast as earlier products. The clean, sharp dots are more suitable for dot etching, too. We certainly recommend the Kodak Gray Contact Screen, but a glass cross-line screen is also acceptable. Kodalith Super Developer is the most satisfactory developer to use.

If you need some help, the Kodak Technical Representative in your area will come, upon hearing from you or your dealer. And make sure that dealer gives you the Kodak materials you need to do the job right . . . right from the start.

Text for this advertisement was set photographically.

Graphic Reproduction Sales Division

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE MARK

Albert Kner, director of the design laboratory of Container Corp. of America, examines one of the many antique containers displayed in the firm's new Printing and Packaging Museum in Chicago. The museum contains nearly 2,000 packages dating from the frontier era to 1961. Far from mere curiosities, the packages have been gathered by the firm to help chart trends in consumer preferences for various designs and products.

Recently elected officers of Printing Industry Association of Connecticut and Western Massachusetts are (front, l. to r.) Howland C. Smith, Printing Industry of America board representative; John Findlay, vice-chairman; Saul Weber, chairman, and George W. Tule, PIA board representative. In back row (l. to r.) are Executive Secretary Haige J. Garabedian; and executive committee members Robert Brown, Samuel G. Seat, Elliott R. VanDerlip, and Richard T. Hicks.

Newly elected officers of the Printing Industries Association of Kansas City are (l. to r.) J. R. Connell, president of Connell Typesetting Co., secretary; Arthur E. Lowell, president of Lowell Press, vice-president; Richard M. Ong, vice-president of Grimes-Joyce Printing Co., president; H. T. Cline, president of I. J. Eagle Co., treasurer.

Paul A. Bennett Gets AIGA Medal

Paul A. Bennett, typographic promotion manager for Mergenthaler Linotype Co., with which he has been associated for more than 30 years, is this year's recipient of the American Institute of Graphic Arts Medal awarded to distinguished graphic artisans. AIGA president Alvin Eisenman made the presentation at a June 21 dinner held at the Grolier Club, New York City.

Mr. Bennett, a member of the Institute since 1931, was cited as a man who, by his enthusiasm and knowledge, and through the inspiration of his warm friendships on the whole of this continent and in Europe, has extended the horizons of fine printing; and who, over the imprint of the Typophiles, has been the sole fountainhead for a notable series of books in the graphic arts produced *con amore* by distinguished craftsmen of his time.

Mr. Bennett is an honorary member of the Society of Typographic Arts in Chicago, the Roxburghe Club in San Francisco, the Society of Printers of Boston, and the Type Directors Club of New York City.

His experience as an authority on typographic design dates back to the early 1920's when he became a friend of Frederic W. Goudy. His typographic and general graphic arts knowledge has been shared with groups at meetings throughout this country, in Canada and in many overseas cities. In addition to founding the Typophiles and serving as inspirer and over-all editor of their Chap Books, he has written many articles for graphic arts trade magazines, and is the author and editor of several books.

Paul A. Bennett, typographic promotion manager for Mergenthaler Linotype Co., has become an honorary member of the Society of Printers of Boston, Mass. Mr. Bennett is the founder of the Typophiles, editor of their Chap Books, an author and a widely known speaker on typographical and other graphic arts subjects.

Graphic artisans elected to honorary membership are those who are in sympathy with the aims of the society. "In Mr. Bennett's case this is a masterpiece of understatement," said Morton H. Baker, president.

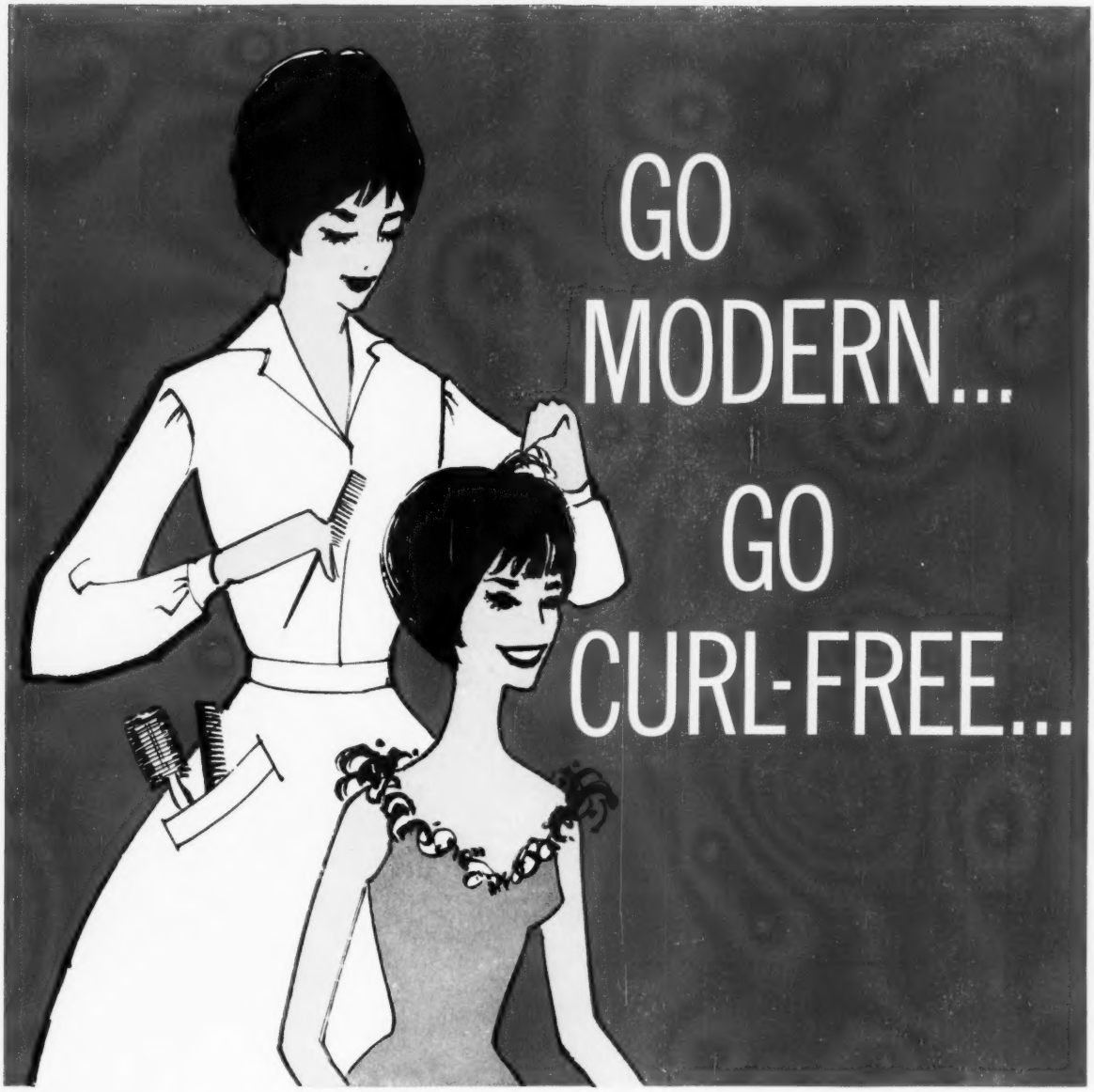
When the society celebrated its 50th anniversary in 1955, Mr. Bennett was chosen to serve as master of ceremonies.

Other groups which have recognized his achievements by electing him to honorary membership include the Roxburghe Club of San Francisco, the Society of Typographic Arts of Chicago, and the Type Directors Club of New York City.

Knox, Molitor Named W. F. Hall Directors

Robert S. Knox and J. Harry Molitor have been elected to the board of directors of the W. F. Hall Printing Co., Chicago. Mr. Knox is executive vice-president of Hall, and Mr. Molitor is president of Art Color Printing, the company's eastern subsidiary.

Charles Oliff, Hall senior vice-president and treasurer, has retired after more than 56 years with the Chicago firm.



...FOR PROFITABLE PRINTING OF GLAMOROUS LABELS!

GO DOLLARS AHEAD by upgrading your gummed label customers to Dennison 6656 PermaFlat Gummed Paper. They'll like the sparkling effects produced by high gloss inks on the smooth, ink-saving surface of this 60 lb. white coated sheet. You'll like the way this curl-free, dust-free gummed paper speeds through your presses. You will also like Dennison 6675 . . . the 60 lb. white coated sheet that costs only slightly more than uncoated stock. Specimen sheets of 6656 and samples of both are yours for the asking.

DENNISON, FRAMINGHAM, MASS., DRUMMONDVILLE, QUE.
Helping you compete more effectively

William Adamo, Hayward, Calif., won the gold cup at the Aug. 6-9 convention of the International Assn. of Printing House Craftsmen for designing the best poster for 1962 International Printing Week. The poster will be printed in black and gold with the stamp in green. Winner of the stamp contest was Emil Georg Sahlin, Buffalo, who also took second in the poster contest. Posters and other 1962 Printing Week materials will be available in due time from William H. Evans, Chairman, Route 2/Box 859, Charlotte 9, N.C.

Quality Control Seminar for Graphic Arts Studies Production Problems

The eleventh annual Quality Control Seminar for the Graphic Arts Industries, conducted by the Rochester Institute of Technology, ran its June 26-30 course at the Towne House Motor Inn, Rochester, N.Y. Most of the 28 registrants represented packaging, label, carton, and publication printers. Many were management executives or quality control supervisors.

Dr. Carl Noble, European marketing manager for the Kimberly-Clark Corp., identified many jobs which fall within the quality control category and told how statistics can be used to help solve problems. Since no manufacturing method produces products exactly alike, he stressed the need for knowing minimum variations. Statistical measurements of quality characteristics are made as a guide for decisions. If natural variation exceeds realistic customer requirements, the basic process has to be changed, or the printer has to turn down the order, he said.

Dr. Mason Wescott, professor of mathematics at Rutgers University, pointed out that quality control does not mean domination of a process. It is a tool for obtaining information about a process so that management can then make intelligent decisions.

Albert Rickmers, associate professor, Rochester Institute of Technology, joined with Dr. Wescott in discussing scientific sampling. An effective plan must be fair to both buyer and seller. Buyers must be protected against the chance of accepting shipments having more defective products than they agreed to accept. Sellers have to protect themselves against the probability that buyers will reject shipments having no more defective products then they agreed to accept.

Several registrants said their salesmen would not dare disclose to customers that the product varied, or that shipments contained some defective pieces. Why? Because "our customers would surely find competitors who will guarantee perfection." "Commercially acceptable" was suggested, but the group decided that specifications using this term would be indefinite. Customers usually have one idea of "acceptable" and printers have another.

Color variation, particularly on short runs, appeared to be the biggest problem bothering most registrants. Offset seemed to be subject to more variation than letterpress or gravure. Many registrants would like to have a measuring device to help pressmen control color. Some reported experience with densitometers, but none felt completely satisfied.

William Cranston, speaking as quality control manager of the Western Printing and Lithographing plant in Poughkeepsie, N.Y., cited the correlation coefficient as a tool for detecting causes of poor quality. He told how Western solved several problems by using this technique for measuring tensile strength of wire and stitcher performance, and the effect of makeovers and web breaks on web letterpress production efficiency.

Registrants computed the correlation coefficient in a sample problem. If it indicates a relationship, then it is obvious what must be done to improve quality. If it does not, then it is obvious that the factor investigated did not cause poor quality. Some other factor must be found.

Ways for auditing the quality level of a plant were suggested by Edward Stephenson, quality director, Sutherland Division, KVP Sutherland Paper Co. He emphasized that quality cannot be inspected into a product, and that no amount of inspection will sort out a defective product. Operators are expected to detect and remove from production items that the quality control department rates as defective.

Mrs. Shirley Carlson, quality control director, S. Curtis and Sons, Sandy Hook, Conn., detailed the organization and operation of a small carton plant quality control department.

"Quality control deals with people as well as with machines and materials," said B. E. Sooy, production manager of the Curtis company. "If we want the program to be successful, we must find ways to satisfy the basic human desires of plant employees, and the most important one is not money." Last of five basic controls he listed was "KISMIF. Keep it simple. Make it fun."

Final speaker was Donald Macaulay, president, Paper and Printing Quality Control, Inc.

Warren L. Rhodes (l.), director of Graphic Arts Research Department at Rochester (N. Y.) Institute of Technology, receives the fourth annual RIT-Seminar on Quality Control Award from Alfred L. Davis, RIT vice-president for development and public relations.

"We've gotten accounts worth $3,000 a year through the Yellow Pages!"

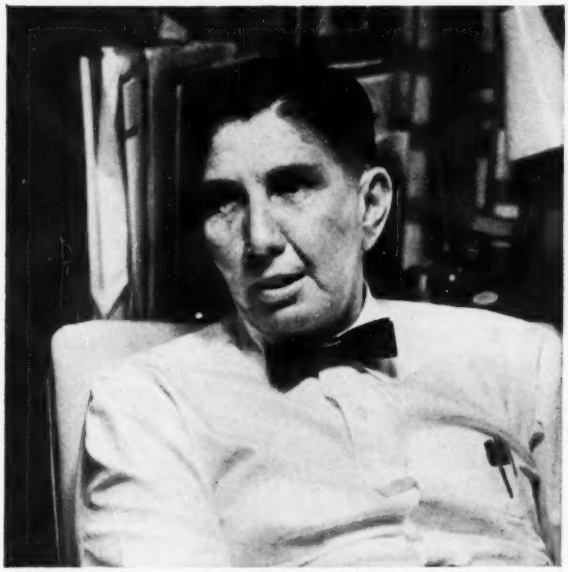
says Robert E. Carda, Southern Div. Mgr., Dennison & Sons, Miami, Fla.

Display ad (reduced) runs under PRINTERS. Call the Yellow Pages man at your Bell Telephone Business Office to plan your program.

"We know the Yellow Pages pulls because we advertise rush work – and get plenty of orders!"

"And here's another reason I know the value of the Yellow Pages – I look up things there myself!"

"We're sold on the value of Yellow Pages. It's the most productive advertising we do."



"For 13 years now, the Yellow Pages has helped us land lots of business from new firms in our area."

Display this emblem. It builds your business!

Don't Be Ashamed of Inexperience

Q FOUR MONTHS AGO I left the composing room to go into sales. What bothers me is whether I look as green and inexperienced to the people I call on as I feel in their presence. Often, I have to reintroduce myself on each call. Apparently, I don't make a good impression the first time. What do you say?—G. C., LOUISVILLE.

A IT IS IMPORTANT that you are concerned about what kind of an impression you make on customers and prospects. Although most salesmen form a distinct impression of their customers, often they forget that their customers are doing the very same thing of them. The evaluation a buyer makes of your personality, character, and physical appearance is an all-important part of the selling success you will have with him.

Let us freely admit that you are green and inexperienced. All salesmen were at one time, and there is nothing disgraceful about it. Nor is there much you can do to hide inexperience; the harder you try, the more it will show.

Experience comes only with time. Each month you sell, each call you make, each order, and each mistake will all contribute to your experience; if, that is, you learn to analyze your day-to-day experiences, especially mistakes, in order to profit from them and be a better salesman tomorrow than you are today.

Many salesmen never learn this. Some think they have 20 years experience back of them when actually all they have is about one year's worth, repeated 20 times. These are the men who don't learn from experience.

As experience grows, so does self-confidence. Now, your background of composing room work, if you learned your lessons well, is one of the finest. You know well the preparation of printing for the press, and should know a lot about presswork and other mechanical steps in the process. These areas are the ones in which you can be confident of your knowledge.

It is important to recognize the areas in which you are competent and those in which you are not.

Having done this, you must first make certain you don't try to pose as an expert in a field you're unfamiliar with. Second, having run into such an area, you should seek the needed information if it is important to your selling.

A green salesman trying to bluff through a situation will almost invariably be caught off base. And let me add for the benefit of the wise old salesmen, that they will, too—even if their customers are too polite to mention it.

Perhaps the most common and annoying symptom of the inexperienced salesman is his tendency to mumble, to speak indistinctly. Yet, what you say and how you say it are the principal ways by which the buyer rates your personality and your potential value to him.

Sloppy, stumbling speech stems from sloppy thinking. It means you are not concentrating on helping the customer but on your own inexperience. Signs of being sorry for yourself will elicit little sympathy, and by stumbling through your oral presentation, you build a wall between you and the customer-to-be.

Your first step to correct this problem is to define specifically your reasons for making each call. Say to yourself, "What do I expect to accomplish?" Note your answers in written form if necessary. Plan your call around this objective.

When making the call, concentrate on this objective. In areas in which you are well informed, state your opinions clearly, giving reasons and facts to support them. When you don't know the answer, say so, and make note to "fill in the gap" as soon as possible. Don't hesitate to use the phone to call your office if you feel the question is urgent.

Let me add a word about "reintroducing" yourself at each call. It won't be hard for you to realize that your buyer means much more to you than you do to him. You, therefore, will find it much easier to remember him than he does to remember you. The same holds true of his assistant, secretary, and receptionist.

As a salesman, you must make it an iron-clad rule to introduce yourself fully every time you call until the buyer not only recognizes you but recalls your name and your company as well.

In every case, use your business card. That's what it's for. It is far better to emphasize your name too often than not often enough. It's better to give out too many business cards than too few.

With knees exposed to the elements, these salesmen at General Printing & Lithograph, Los Angeles, picketed their plant, protesting the company's order that they wear Bermuda shorts to work. The order was part of a campaign to promote the firm's emergency, round-the-clock printing service.

JERRY LEWIS STARS IN HIS OWN PRODUCTIONS / RELEASED BY PARAMOUNT

Pull in those profits . . . without budging an inch on quality by quoting on Consolidated Enamels. As the world's largest enamel printing paper specialist, Consolidated offers *finest* quality for less. You quote lower. Sales are higher. Terrific press performance, too. Proved by over three million tons. Get *free test sheets* from your Consolidated Paper Merchant. Then make a test run. Compare performance, results, costs. See for yourself!

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Graphic Arts Progress Reprints 23 Top Articles

"Graphic Arts Progress 1961," sixth annual review published by Fraser Paper Ltd., reproduces for ready reference 23 outstanding feature articles that appeared in trade publications last year.

Aubrey Crabtree, chairman and president, notes in his foreword that this anthology presents under one cover the highlights of the most informative and stimulating technical developments in the graphic arts and allied fields. He points out that this edition, like those of past years, was designed to promote better understanding of the problems and needs of the paper industry and its graphic arts associates.

Five of the 23 articles chosen for reproduction appeared originally in The INLAND AND AMERICAN PRINTER AND LITHOGRAPHER. Titles of these selections are "How the New Polyfibron Blanket Has Worked in Actual Production," "Electronic Engravers Make Three-Color Separations," "Right Supervisory Thinking Can Increase Your Production," "Ten Tight Money Tips for Improving Business Procedure," and "Lithographers and Printers Need Budgetary Planning and Control."

Connecticut Printers, Inc. of Hartford printed the review on Kedgwick Offset regular white finish, with 70# 35x45-inch sheets at 4,500 impressions per hour. Sixty-four 8½x11-inch pages within a multicolor, heavy-stock cover were plastic ring-bound to lie flat when open.

Fraser published the review primarily for distribution through its merchant representatives in Eastern and Midwestern states. A limited number of copies is available to other interested firms and individuals from the company's advertising department at 420 Lexington Ave., New York 17.

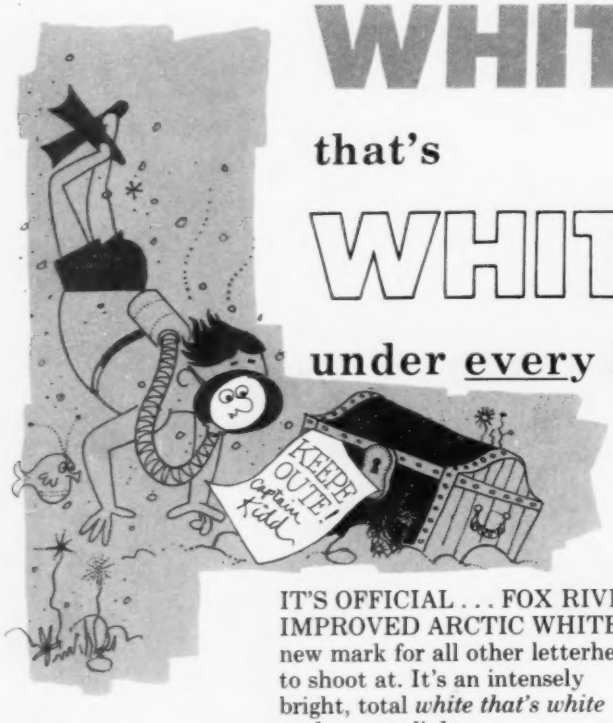
the

WHITE

that's

WHITE

under every light



IT'S OFFICIAL . . . FOX RIVER IMPROVED ARCTIC WHITE sets a new mark for all other letterhead papers to shoot at. It's an intensely bright, total *white that's white under every light.*

Cotton content letterhead papers that are created for exceptional pressability and impressionability. Improved Arctic White creates *new* letterhead business. Ask your Fox River distributor for a demonstration.

FOX RIVER
Fine Papers
SINCE 1883

PAPER CORPORATION
APPLETON, WISCONSIN

Anniversary, National Bank, English, and Fox River Bonds
Anniversary and Fox River Onion Skins

New Linotype Film Depicts 8th Wonder

First showing of "The Eighth Wonder," a film marking the 75th anniversary of Ottmar Mergenthaler's invention of the Linotype machine, took place on June 14 at the Mergenthaler Linotype Co. headquarters in Brooklyn. The film is scheduled for showing on the "Pulsebeat" television program in 29 cities. It will also be available for screenings at trade group meetings.

The machine that Ottmar Mergenthaler invented, hailed in the film as the eighth wonder of the world, was a Blower Linotype with matrices circulated by air blast. The *New York Tribune* installed the first commercial model on July 3, 1886.

Linotypes were then manufactured at the Brooklyn plant for more than half a century. Now these machines and their components are produced in a new plant at Plainview, L.I., N. Y., which also houses facilities for producing Davidson small offset presses, duplicators, operating materials, and other equipment. Integrated units for the Linofilm system are produced at Wellsboro, Pa.

Mergenthaler subsidiaries outside the United States are Canadian Linotype, Ltd., Toronto; Linotype and Machinery Ltd., London, and Mergenthaler Setzmaschinen-Fabrik G. m.b. H., Frankfurt-am-Main, Germany.

Carrying on Mergenthaler's world-wide operations are 5,000 people, including technicians and artisans with skills for service in graphic arts, machine design, and similar fields.

Vandercook School to Open

The Vandercook Pre-Press School, held at the Vandercook & Sons, Inc. plant, 3601 W. Touhy Ave., Chicago, will open about Sept. 1. Open only to men sent by their employers, the school will offer instruction on Vandercook test presses, proof presses, and other equipment, including the Vandercook minimum makeready system.

W. Arthur Cole Dies

W. Arthur Cole, graphic arts authority who in January, 1959, retired from 26 years of service as managing director of the Photoengravers Board of Trade of New York, died on July 13 at the age of 70 in Boothday Harbor, Me.

AUGUST

Technical Association of the Pulp and Paper Industry, annual testing conference, Queen Elizabeth Hotel, Montreal, Quebec, Canada, Aug. 15-18.

Advertising Specialty National Association, convention, Palmer House, Chicago, Aug. 23-29.

SEPTEMBER

Pacific Newspaper Mechanical Conference, Jack Tarr Hotel, San Francisco, Sept. 8-10.

Mid-American Newspaper Mechanical Conference, Muehlebach Hotel, Kansas City, Mo., Sept. 8-10.

Canadian Graphic Arts Industries Association, annual convention, Chateau Frontenac, Quebec, Canada, Sept. 10-13.

Packaging Machinery Manufacturers Institute, annual meeting, the Homestead, Hot Springs, Va., Sept. 14-16.

Biennial Middle Atlantic States Apprenticeship and Training Conference, Lord Baltimore Hotel, Baltimore, Sept. 25-28.

National Association of Photo-Lithographers, annual meeting, Hotel Commodore, New York City, Sept. 27-30.

Screen Process Printing Association, annual management conference, King Edward Hotel, Toronto, Canada, Sept. 28-30.

OCTOBER

International Association of Electrotypers & Stereotypers, 64th annual convention, Shoreham Hotel, Washington, D.C., Oct. 2-5.

Tag Manufacturers Institute, fall meeting, Pittsburgh Hilton Hotel, Pittsburgh, Oct. 4-5.

International Typographic Composition Association, 1961 convention, Queen Elizabeth Hotel, Montreal, Canada, Oct. 4-7.

Graphic Arts Association Executives, annual meeting, Pittsburgh Hilton Hotel, Pittsburgh, Oct. 5-7.

Mail Advertising Service Association, 40th annual convention, Statler-Hilton Hotel, New York City, Oct. 6-9.

Printing Industry of America, 75th annual convention, Hilton Hotel, Pittsburgh, Oct. 9-14.

National Printing Equipment Association, annual meeting, Pittsburgh Hilton Hotel, Pittsburgh, Oct. 10-11.

Advertising Typographers Association of America, annual convention, El Merado Hotel, Palm Springs, Calif., Oct. 10-14.

Graphic Arts Equipment & Supply Dealers Section, Printing Industry of America, general meeting, Pittsburgh Hilton Hotel, Pittsburgh, Oct. 12.

Trade Binders Section of PIA, meeting, Hilton Hotel, Pittsburgh, Oct. 12-13.

New England Newspaper Mechanical Conference, Statler-Hilton Hotel, Boston, Oct. 14-15.

National Metal Decorators, annual convention, Sheraton-Chicago, Chicago, Oct. 16-19.

National Safety Council, Printing and Publishing, and Pulp and Paper Sections, industrial sessions during 1961 National Safety Congress, Conrad Hilton Hotel, Chicago, Oct. 16-20.

Packaging Institute, National Packaging Forum, Biltmore Hotel, New York City, Oct. 18-22.

New England Newspaper Mechanical Conference, Statler Hilton Hotel, Boston, Oct. 21-22.

National Paper Trade Association, fall convention and paper show, Conrad Hilton Hotel, Chicago, Oct. 22-25.

Lithographers and Printers National Association, Bank Stationers Section, meeting, Pick-Congress Hotel, Chicago, Oct. 23-24.

American Photoengravers Association, annual convention, Pittsburgh Hilton Hotel, Pittsburgh, Oct. 23-25.

National Business Forms Associates, annual convention, Americana Hotel, Bal Harbour, Fla., Oct. 23-25.

Book Manufacturers Institute, convention, Boca Raton Hotel and Club, Boca Raton, Fla., Oct. 25-28.

Rocky Mountain Mechanical Conference, Brown Palace Hotel, Denver, Oct. 27-29.

Clark Mather Re-elected Georgia Printers' Head

Clark Mather, treasurer of Commercial Printers, Inc., Columbus, Ga., has been re-elected president of the Association of Georgia Printers, Inc. Officers named to serve second terms with him are James T. Hayes of the McGregor Co., Athens, and Henry T. Jones of the Walton Printing Co., Augusta.

Russell Zimmerman of Southern Press, Inc., Macon, is the past president and a member of the board. Continuing directors are Thomas D. Caldwell, Jr., Caldwell Printing Co., Rome; J. Shields Kenan, Kenan's Print Shop, Statesboro; Robert Langford, Georgia Business Service, Inc., Griffin, and John J. Stevens, Chatham Printing Co., Savannah. Richard A. Stout is executive director.

Detroit Typographers Form Photo Division

Arnold-Powers, Inc., Detroit advertising typographers, has formed a new division, Fotofit, Inc. Fotofit is a photographic process that modifies type or art work to fit advertising layout or that may be required for special effects.

General manager of the new Arnold-Powers division is Harvey C. Olson, who with his brother, Raymond B. Olson, a photochemist in Cincinnati, perfected the Fotofit process.

your printing deserves the best

You will like the sharp, clean results with

INSTA-PRINT

Black and Colors

Maximum color strength gives long money-saving mileage. Down time eliminated by perfect press performance. Quick drying.

Flint Inks

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Black and Colors
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Gravure • Letterpress • Lithographic • Flexographic
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pointers for printers

INLAND PRINTER/*American Lithographer* pays $5 for each item published in this department

Pot Plunger Is Important

The metal pot plunger is one of the key parts of the linecasting machine and it must be given daily, careful cleaning to insure good quality slugs.

The plunger should move up and down freely within the pot well, but it should fit closely enough to prevent any leakage of metal between these parts. One of the reasons why a clean plunger is so important is that when casting a line the plunger must continue steadily on its downward stroke until it is raised by the cam. If it does not complete its full stroke, the cause may be an accumulation of dross in the well.

A dirty plunger may also stick at the top of the well and not allow the pot lever roll to drop against the cam after a slug has been cast. This would leave the pot ahead of its normal position. The holes in the side well would be covered by the plunger, thereby resulting in very hollow slugs. —Don Lane, Scott Printing Co., Jersey City, N.J.

Keeping Galleys Tight

Instead of tying our type slugs in the galleys, we cut a 6-point slug approximately one pica longer than the width of the galley. This slug is shoved up against the type, and because of the pica of additional width, it acts as a clamp, keeping the type tight in the tray.—Art Jacobs, Nazarene Publishing House, Kansas City, Mo.

Perforating Rules

When a form having several pieces of perforating rule is planed down, press vibration often causes the rules to separate. This necessitates taking the form off the press, pushing the rules together, relocking the form, and replacing it on the press.

A solution is to place the perforating rules on the stone, line the pieces up at the bottom, and paste them together with a strip of ⅝-inch Scotch tape.—John Nestler, Tampa, Fla.

Fitting Mitered Rules

When mitering rules on a hand mitering machine or saw, place a small-size midspace under the rule body near the cutting blade for large boxes or corners. Use a thin space under rules for smaller boxes or short rule corners. Raising the end of the rule gives the cut an inward slant that sets the face of the joining rules close together and also lengthens the printing measure of the face sufficient distance to cover for lack of squeeze in the forms.—G. Comeadow, Broken Hill, New South Wales, Australia.

Cutting Press Proofs

If proof press prints of letterheads, ads, catalog pages, etc., (especially with bleeding illustrations) have to be cut down to certain standard sizes, it is helpful to have Plexiglass sheets cut to those formats. With the Plexiglass laid over the proof, the best possible position of the printed elements on the final sheet size can easily be determined. The proof is then cut down to the correct size with a razor blade along the edges of the Plexiglass.—Klaus F. Schmidt, New York City.

Combination Rule, Gauge

On makeup work where it is necessary to use a makeup rule as well as a line gauge, simply file the lower end of the line gauge to a dull knife edge for use in place of a rule. This works exceptionally well on the eight-inch line gauge.—Richard J. Fastner, St. Paul, Minn.

Care of Leads, Slugs

In shops still using cut leads and slugs from type founders, don't bounce the pieces on the stone or galley when lining them up. This tends to make them thicker at the ends and may result in a workup on the press.—Alvin E. Mowrey, Franklin, Pa.

Setting Tabular Matter

Here is a time-saver for setting complicated rule forms and tabular matter. Cover the layout or the printed style sheet with clean machine oil. After drying it will be semitransparent. Then place the oiled sheet upside down and reverse reading on the galley, making up the table right over the sheet.—Klaus F. Schmidt, New York City.

LET'S swap IDEAS

INLAND PRINTER/*American Lithographer* pays $5 for each item pub'ished in this department. Address your letter to Pointers for Printers Editor, INLAND PRINTER/*American Lithographer*, 79 W. Monroe St., Chicago 3. Payment will be made on publication.

next month

in

INLAND PRINTER/*American Lithographer*

Now that Labor Day is just around the corner, you'll be looking forward to renewed sales and plant activity any moment now. Business is on the upboom once again and recovery is rapid.

What equipment are thousands of printing plant owners planning to buy soon? Where are they planning to spend their dollars in the year ahead? A new survey conducted by INLAND PRINTER/American Lithographer will be important to management personnel in the graphic arts industry for the light it will shed on trends.

Do you know how to get the most out of your equipment dollar? Here's a guide you can follow in your plant.

Small printers and lithographers always face the problem of how to cut costs in order to show a respectable profit at the end of the year. These ideas will help even the smallest shop.

Two major national conventions occupy the scene in late September and early October. National Assn. of Photo-Lithographers meets in New York, Sept. 27-30, and Printing Industry of America will convene in Pittsburgh, Oct. 9-14. You'll get complete programs for both meetings.

Offset presses often need certain accessories to make them run properly and produce top quality work. What they are and what they will do will be described by Chas. W. Latham.

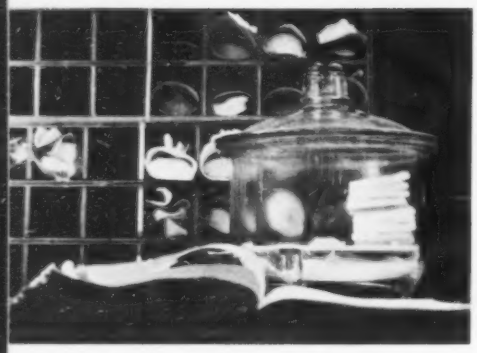
Do you and your salesmen really know how to look for new and profitable business? Here are some suggestions from a top-flight sales manager.

Small shops always need more management help. M. D. Binford continues his interesting series especially designed for the very small printer or lithographer.

"The Printing Sale I'll Never Forget" will feature an unusual story by E. B. Hundley of Washington, D.C.

Don't miss our 20 departments. They're all loaded with ideas you can use.

MOBILE WHITE TAG
H&W
HOLLINGSWORTH & WHITNEY
Division of Scott Paper Co.



One of the most beneficial developments in the making of H&W printing papers is the process of high bleaching tough southern pulp and yet holding high strength and opacity. In the large woodcut by artist Ted Davies, newly bleached pulp is being washed on large, rotating cylinders before going to the paper making operation. At every stage in the pulp making process, quality is checked by skilled technicians. Cubbyhole box shown here contains pulp samples for the H&W laboratory.

MOBILE WHITE TAG

On jobs that require a strong, durable sheet that prints well, offset or letterpress—such as display cards, menus, catalogs, salesmen aids, tablet covers and posters—try this bright Mobile White Tag. It has excellent folding qualities; lies flat to feed fast on the press. For samples and swatches, phone your H&W paper merchant. Or write Hollingsworth & Whitney Division, Scott Paper Company; 230 Park Avenue, New York 17, N.Y., or 111 West Washington Street, Chicago 2, Ill.

H&W BRINGS OUT THE BEST IN PAPER

Order Mobile White Tag, Mobile Ivory Tag, Mobile Vellum, Mobile Index (White and Colors) and Mobile Cream Postcard in handy one-ream cartons from these H&W merchants:

ALABAMA
Birmingham — Dillard Paper Co.
Birmingham — Jefferson Paper Co.
Mobile — Partin Paper Company
Mobile — Weaver Paper Company

ARKANSAS
Little Rock — Western Newspaper Union

CALIFORNIA
Los Angeles — Kirk Paper Co.

COLORADO
Denver — Dixon & Co.
Pueblo — Dixon & Co.

CONNECTICUT
Bridgeport — Geo. W. Millar & Company
Hartford — Rourke-Eno Paper Co., Inc.
New Haven — Rourke-Eno Paper Co., Inc.

FLORIDA
Jacksonville — Virginia Paper Co., Inc.
Miami — E. C. Palmer & Co.
Tampa — E. C. Palmer & Co.

GEORGIA
Atlanta — Dillard Paper Co.
Atlanta — Howard Printing Company

IDAHO
Boise — Dixon & Co.

ILLINOIS
Chicago — Atwood Paper Co.
Chicago — Empire Paper Co.
Chicago — Hobart Paper Co.
Chicago — McIntosh Paper Co.
Chicago — Messinger Paper Co.
Chicago — Parker, Schmidt & Tucker Paper Co.
Chicago — James White Paper Co.
Rock Island — C. J. Duffey Paper Co.

INDIANA
Fort Wayne — Taylor-Martin Paper Co.
Fort Wayne — The Millcraft Paper Co.
Indianapolis — Indiana Paper Co.
Indianapolis — C. P. Lesh Paper Co.

IOWA
Des Moines — Western Newspaper Union
Sioux City — Western Newspaper Union

KANSAS
Wichita — Western Newspaper Union

LOUISIANA
New Orleans — Alco Paper Co.
Shreveport — Western Newspaper Union

MAINE
Portland — C. M. Rice Paper Co.

MARYLAND
Baltimore — Bradley-Reese Co., Inc.
Baltimore — The Mudge Paper Co.
Baltimore — Stanford Paper Co.

MASSACHUSETTS
Boston — Andrews Paper Co.
Boston — Century Paper Co.
Boston — Colonial Paper Co.
Boston — Tileston & Hollingsworth Co.
Springfield — Rourke-Eno Paper Co., Inc.

MICHIGAN
Detroit — Chope-Stevens Paper Co.
Detroit — The Union Paper & Twine Co.
Grand Rapids — Grand Rapids Paper Co.
Lansing — The Dudley Paper Co.
Saginaw — The Dudley Paper Co.

MINNESOTA
Minneapolis — Butler Paper Co.
Minneapolis — C. J. Duffey Paper Co.
Minneapolis — Minnesota Paper & Cordage Co.
Minneapolis — The Paper Supply Co., Inc.
St. Paul — Anchor Paper Co.

MISSISSIPPI
Jackson — Townsend Paper Co.

MISSOURI
Kansas City — Wertgame Paper Co.
Springfield — Wertgame Paper Co.
St. Louis — Beacon Paper Co.
St. Louis — Bermingham & Prosser Co.
St. Louis — Tobey Fine Papers, Inc.

MONTANA
Billings — Dixon & Co.

NEBRASKA
Lincoln — Western Newspaper Union
Omaha — Western Paper Company

NEW HAMPSHIRE
Concord — C. M. Rice Paper Co.

NEW JERSEY
Hackensack — Garfield Card & Paper Co., Inc.
Newark — Paper Mart, Inc.

NEW MEXICO
Albuquerque — Dixon & Co.

NEW YORK
Albany — W. H. Smith Paper Co.
Binghamton — Binghamton Paper Co.
Brooklyn — Price Nocks Paper Company
Buffalo — Franklin-Cowan Paper Co.
New York — Advertisers Paper Corp.
New York — Barclay Paper Co.
New York — Crown Paper Corp.
New York — M. M. Elish & Co.
New York — Olympic Paper Co., Inc.
New York — Saxon Paper Corp.
New York — Lindenmeyr-Schlosser Co.
Rochester — Fine Papers, Inc.
Rochester — Genesee Valley Paper Co.

NORTH CAROLINA
Charlotte — Virginia Paper Co., Inc.
Hickory — Snyder Paper Co.
High Point — Snyder Paper Co.
Raleigh — Epes-Fitzgerald Paper Co.

NORTH DAKOTA
Fargo — Western Newspaper Union

OHIO
Cincinnati — The Johnston Paper Co.
Cincinnati — Merchants Paper Co.
Cleveland — Gascon Paper Co.
Columbus — Cincinnati Paper & Cordage Co.
Columbus — Scioto Paper Co.
Dayton — Hull Paper Co.
Toledo — Paper Merchants, Inc.

OKLAHOMA
Oklahoma City — Western Newspaper Union
Tulsa — Western Newspaper Union

PENNSYLVANIA
Philadelphia — W. B. Killhour & Sons, Inc.
Philadelphia — Whiting-Patterson Co., Inc.
Pittsburgh — Chatfield & Woods Co.
York — W. B. Killhour & Sons, Inc.
York — The Mudge Paper Co., Inc.

RHODE ISLAND
Providence — Narragansett Paper Co.

SOUTH CAROLINA
Columbia — Epes-Fitzgerald Paper Co.

SOUTH DAKOTA
Sioux Falls — Western Newspaper Union

TENNESSEE
Memphis — Western Newspaper Union

TEXAS
El Paso — Dixon & Company
Houston — Benson Paper Co.
Houston — E. C. Palmer & Co.
San Antonio — Natho Paper Co.

UTAH
Salt Lake City — Dixon & Co.

VIRGINIA
Norfolk — Epes-Fitzgerald Paper Co.
Richmond — Virginia Paper Co.

WASHINGTON, D. C.
Washington — Stanford Paper Co.
Washington — Virginia Paper Co.

WISCONSIN
Appleton — Woelz Paper Co., Inc.
Green Bay — Steen-Macek Paper Co.
Milwaukee — Oshkosh Paper Co.
Milwaukee — Wisconsin Paper & Products
Oshkosh — Oshkosh Paper Co.

EXPORT ONLY

NEW YORK
New York — Moller & Rothe, Inc.
New York — Fred C. Strype, Inc.

PRINTED OFFSET ON MOBILE WHITE TAG, 24 x 36—300/M
25 x 38 HARRIS TWO COLOR

THIS SAMPLE IS PERFORATED FOR EASY REMOVAL

Hollingsworth & Whitney Division
SCOTT PAPER COMPANY

(Concluded from page 45)

Preventive Maintenance Keeps Offset Equipment in Top Condition

to have the deficiency corrected. If it is just a matter of operating adjustment, he may take care of the trouble himself. But if the difficulty is a part that is wearing and can be left for a few days without danger, he will make note of it so that it will not be forgotten.

When the opportunity presents itself, he will look in his book and find the list of things to be done. Then he will take care of as many items as time permits.

If a part shows wear but is still usable (such as worn threads on a screw, a bolt with the head battered, or a bent stud), the pressman will ask the foreman to order a new part. Usually a bent stud, a flat developing on a cam follower, or inactive grippers will give some indication of trouble long before they have to be corrected. These are things noted in the log and may be corrected at a time when they will not interfere with production.

One of the biggest problems that has to be overcome by management is the idea that there is never enough time to take care of the machines. It is a rare week when at least one machine is not shut down for an hour or two, and that is usually enough time to keep it in excellent mechanical shape.

If management is on its toes, it will, through its foremen, see to it that troubles are listed in the logs and that they are taken care of during normal shutdown periods.

It is surprising how many hours of production time are lost in correcting machinery that could have been repaired earlier on nonproductive time. Things always seem to happen during makeready, and this is usually because a lot of little things were not logged and taken care of before the press was shut down.

Preventive or corrective maintenance is up to management. It must be planned from the very top, and everyone must do his part. It must be planned intelligently, and then there must be enough follow-up and supervision to make it work.

An order which is issued at the top but not planned or followed up becomes very weak by the time it gets to the man with the oil can.

The general manager tells the factory manager to do something about maintenance. He does. He tells all the foremen to do something about maintenance. They do. They tell their machine operators to do something about maintenance. The operators in turn tell their helpers to dust off an oil can and do some oiling sometime. No charts or written instructions are ever provided, and no time is specified. Oil holes are not marked, and the helper does not know an oil hole from a set-screw hole.

On the other hand management may feel that preventive maintenance is more expensive than replacement—that a little cleaning and oiling is enough. When the machine wears out, the plant owner will get a new one and save the expense and trouble of setting up a maintenance system. This type of thinking may be all right if the machine ran efficiently right up to trade-in time, and then wore out all at once.

But it does not happen this way. The machine that is neglected starts to give trouble almost from the day it is installed. The time lost due to small mechanical troubles in a 10-year period would pay for a lot more maintenance than the machine required. Add to this such things as late deliveries, losses from poor quality paper, and general frustration. It is not the small cost of good maintenance that makes it unpopular in many plants; it is the effort required of management in planning a good system and then following it up.

Pointers on Running Lightweight Papers

(Concluded from page 37)

a 30# offset paper because the stock was so light that the last fold could be put in by machine.

North Shore Printers recently saved a customer $1,000 in postage for the third successive year by using a lightweight letterpress paper, according to Edward Callahan, president of the Waukegan, Ill., printing firm. With the 30# paper, the account's 450-page annual yearbook and directory weighs 13¼ ounces. With 45# paper, each directory would weigh more than a pound and require 10 cents more postage. Mr. Callahan said he had no difficulty in handling the 30# paper in the shop. He found it almost as opaque as 60# enamel paper. To print this directory, North Shore Printers used two Miller and five Miehle cylinder presses.

Uses for lightweight printing papers, for letterpress or offset, seem to be almost as endless as uses for printing. Among their chief applications to date are direct mail advertising, catalogs, booklets, package inserts, textbooks, quarterly and annual reports, prospectuses, and proxy statements. Other uses include price lists, manuals, bulletins, interoffice data, house organs and plant newspapers, price change options, instruction leaflets, and stockholders relations mail.

Waylite printing papers are the result of intensive research. Ecusta, a pioneer in the lightweight paper industry, spent 20 years developing its line of lightweight papers, in addition to years of supervised field testing.

A major producer of cigarette paper and Bible papers, Ecusta developed from a sulphate wood pulp stock lightweight papers that permit printing on both sides because they have the opacity of many papers twice their weight.

Most of the credit for the breakthrough in lightweight papers belongs to the scientists. They have developed lightweight papers which match or surpass the strength, opacity, and brightness of many heavier papers.

Many printers have had the foresight to anticipate a demand for lightweight papers. They have worked hard to iron out the small problems of handling such papers. Today the network of printers expert in lightweight paper handling is growing across the country.

The opposition of even the most conservative printers is dwindling. They have come to realize that no printer can claim to offer his customer a complete service unless he handles lightweight papers.

Setting Form Rollers

Setting the form rollers on an offset press too hard against the vibrators can cause an early breakdown of the cover material near the ends. A too heavy setting bows the stock and, together with gravity, causes a sag in the form rollers. The pressure between rollers and vibrators is then concentrated at the ends; cracking and pitting occurs here first. To prevent early failure of form rollers and the hickies that are caused by roller cracks, set them lighter to the vibrating steels.

$3000 in PRIZES

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PRINTING INDUSTRY OF AMERICA, INC.
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(Continued from page 41)

Tomorrow's American Buyer and the Market for Color Printing

vehicles of communication, advertisement, and education are not useful and valuable.

The new era which is upon us will continue to grow and bring into focus its full pressure in the period to come. Yesterday's quality, timetables, and economics are fast falling by the wayside. The lithographer, engraver, and gravurer who believes that his customers will continue to OK proofs and invoices that were acceptable three, four, and five years ago, will shortly find the buyer looking elsewhere.

New materials and developments are appearing daily in the graphic arts market. Improved chemicals, larger and faster multicolor presses, advancements in platemaking, better and more varied papers, and superior inks—all these and many more are now available to help the craftsman produce better jobs. The printing plant, to be competitive so that it can capture its share of the expanding market, will have to change with the times and put these new techniques, processes, and equipment to full use.

One of the fastest growing developments in the industry that is and will continue to change the entire concept of the future for printing is the application of electronics to production. The following are a few of the electronic helpers that are hard at work daily:

Starting with the bindery (or assembly operation), we have these electronic tools in use today: controls that position labels for accurate register in high-speed cutting machines; controls that stop envelope gluers in case of improper paper feed; conveyor counters and sorters; controls that position the back-gate of guillotine cutters, and gathering machine controls that cause the ejection of incomplete books from the stitcher.

Then, moving to the pressroom, we see controls operating to keep the paper registered for high-speed printing; reflection meters for measuring density of ink, web press paper splicer (automatic paster) control, and electronic motor-driven controls.

Paper manufacturers are successfully using a device called a Beta-ray gauge to measure continuously the basic weight of paper as it is made on the paper machine. They are also using various continuous moisture-measuring devices.

Preparational departments have found that phototypesetting machines shorten composing schedules and work in unison with the lithographic system with accurate type on film; light integrators enable the cameraman to control his exposure time more accurately and enable him to duplicate exposures; darkroom temperature control to very exact tolerances are possible with electronic systems now in use; electronic densitometers provide more accurate film density measurement; controlled voltage of a balanced light source has provided the lithographer with a standard viewing facility, and nine electronically-operated color separation machines are now in various stages of use and development. These tools can properly be described as special-purpose computing cameras. For the most part, these color scanners are under development or being field tested.

For the past 10 or 15 years, the printing industry has been talking about the use of electronic scanning in day-to-day production, and has speculated as to when the day might come when it would be used broadly throughout the industry.

The day-dreaming and speculation are things of the past. The scanner is here and is being used in daily production for a broad range of work. The Crosfield Scanatron and the Hell Colorgraph are both in use in some commercial establishments, largely in Europe and the United Kingdom. The Fairchild company also has equipment on the market.

PDI's (Time-Life) color scanner is widely used commercially. Dr. Alexander Murray, outstanding physicist and research worker of the Eastman Kodak Co., along with some of his associates, first advanced the idea and principle that by the conversion of light information derived from color copy into electrical information, and the subsequent manipulation of this information through properly devised circuitry, it would be possible to produce corrected four-color separation negatives simultaneously.

During World War II, priorities forced postponement of the project; and shortly after hostilities ceased Time, Inc., in a search for a means of increasing the volume and quality of color reproduction in its publications, arranged to continue the development and production of the scanner. After several years of intensive and exhaustive study, the Springdale Research Laboratories produced a scanner which operated very successfully. This machine finally appeared on the market in 1950.

There have been continuous refinements and improvements, and the machine now provides great color accuracy, fidelity, and flexibility. The use of these electronic color separations is widely visible in editorials and advertisements in magazines, catalog printing, and commercial job printing. Its use is spreading into every field of quality color reproduction.

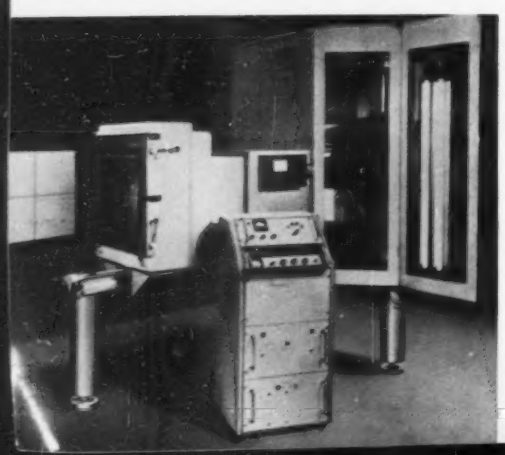
Three principles are involved in the operation of the scanner: (1) optics; (2) electronics, and (3) mechanics.

The color transparency is attached to a clear glass drum through which a small constant beam of white light is transmitted. Scanning is accomplished by the mechanical rotation of this drum, which allows the light beam to read minute areas of the color transparency chronologically in one line. After one complete revolution, the carriage of the drum will shift laterally 1/500th or 1/1,000th of an inch, and another line of scan is read. This process continues until the entire transparency has been scanned.

A standard color strip which consists of a neutral highlight control patch, a black and gray patch, plus several saturated color patches, is scanned with every transparency. These serve as reference areas which provide control throughout the various processes.

The transmitted color beam of light is differentiated into three beams of light, each carrying the information of one of the three subtractive color dyes which make up a transparency. These beams of light are converted into electrical signals and are manipulated through various circuits which accomplish: the compression of tone range of the transparency; the color correction via electronic masking; the computation of information for a black printer; the predetermined amounts of under-

(Concluded on page 96)



The Autoscan was developed by the British firm of Hunter-Penrose, Ltd., and is basically a photographic instrument, not an electronic device. Heart of the scanner is a fine reproduction camera. It is distributed in the United States by Royal Zenith Corp.

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Vice President & Gen. Mgr.
of Litho-Web, Inc.

THOMAS JOHNSON
President of Litho-Web, Inc.

Litho-Web's new 20,000 sq. ft. building—humidity controlled and air conditioned—is the most modern facility of its kind in the South. NCR Paper sales helped make this expansion program possible.

"NCR PAPER increased our sales volume 25%."

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"We specialize in Data Processing forms, making both Data Sets and Data-Flo Continuous forms which we sell through our printers and jobbers.

"In selling these forms, we recommend NCR Paper (No Carbon Required) to our customers because of its flexibility, utility and cleanliness.

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NCR PAPER ELIMINATES CARBON PAPER

***THE NATIONAL CASH REGISTER COMPANY,* Dayton 9, Ohio**

1039 OFFICES IN 121 COUNTRIES • 77 YEARS OF HELPING BUSINESS SAVE MONEY

(Concluded from page 51)

Were the Rules of Typography Made to Be Broken?

is unanimity in their viewpoint that the spacing apart of lowercase letters is a questionable procedure. Bruce Rogers observed, "It is safe to say that lowercase type should practically *never* be letterspaced, for the individual letters were designed for close combination with other letters of the alphabet."

Again, some typographers will not frown on letterspacing if the entire line is spaced, thus distributing the space evenly. In careful printing, though, the practice of spacing certain words in a line is questionable.

The rule for placing an en quad after a sentence is one of long standing, but it is gradually giving ground to the idea that all spacing in a line should be equal. It is now rare to see a book which adheres to the old standard.

In the matter of paragraph indentions, rule of thumb must necessarily be used. Otherwise, printers would be involved with a complicated series of tables relating to combinations of type, line length, and size. Historically, a paragraph indention originated as a paragraph mark. Hence an em of body size would be constant, no matter what the line length. Today, it is customary to increase the indention as line length increases, but obviously no standard can be set.

The rules for line length are many and varied. As in the case of the paragraph indention, they can easily become complicated. The best method is to limit line length according to the alphabet length of the type selected, probably using one and a half to two alphabet lengths as a reasonable standard. Another suggestion for a readable line length is 9 or 10 average words. Since an average word in English is five characters followed by a space, this would indicate 54 to 60 characters.

The point I would like to make is that it is too easy to become involved in contradictory rules. Instead, the comp. should become aware of the requirements of readability and should apply sensible standards to his work, based upon an understanding of and familiarity with the work of printers who have made a recognized contribution to their craft.

Lightweight papers often **look** alike . . .
the big difference is in
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General Sales Offices: 20 N. WACKER DRIVE, CHICAGO 6, ILLINOIS
MILL AT ALPENA, MICHIGAN

Spotting Mechanical Errors Reader's Job

(Continued from page 65)

but even when he does he may overlook a wrong font.

The proofreader should also look through his proofs for wrong fonts, and any other mechanical errors, as soon as he receives them. A recurring badly aligned or damaged character should be treated as if it were a wrong font. Once the operator is notified, he can find and eliminate the faulty mat.

The molten metal in the pot must be kept at a constant temperature, as must the mouthpiece through which the metal is forced to make a slug. If the temperature is either too high or too low, the slugs are improperly formed and the letters appear pitted on proof. This condition is called "cold type." Such lines should always be reset even if they are readable and the job does not seem to call for high standards. They will undoubtedly be further damaged during proving and printing.

If the condition occurs frequently on a set of proofs, the proofreader should

inform his supervisor or the operator immediately. Malfunction of the temperature control usually results in a "squirt," which can be dangerous for the operator.

The appearance of hairlines between characters on proof indicates that the matrix walls of the font are breaking down. As a rule, this is caused by excessive oiling of the machine. If the condition is not corrected an entire font may be damaged.

Familiarity with the technical aspects of printing not only increases the proofreader's efficiency, but also enables him to establish a working relationship with production personnel. This can minimize much of the friction that often exists between shop workers and the "pencil-pusher in the cubbyhole."

Press Foundations Can Affect Quality

(Concluded from page 63)

the maximum amount of work, regardless of whether they are placed above or below the existing floor, they should be tied into the structure and become an integral part of the framework.

Figure 5 shows a typical cross-section of the type of construction which would probably be used for new structures utilizing reinforced concrete frames. It is usually considered too difficult to add concrete beams below the floor that can be tied in to the existing structure (as shown in Figure 5). This could be done, however, with steel beams and bracing (see Figure 3).

Reinforced concrete beams, of course, could easily be added above the floor provided that headroom is sufficient. However, most owners prefer to use steel beams in existing structures because working with this material is cleaner and neater. Then, too, steel is a predictable, homogeneous material whose behavior, particularly in bending, is well-defined. On the other hand, the behavior of reinforced concrete beams in bending is rather unpredictable. This is because concrete is a less elastic material. For this reason, most construction engineers prefer to support very heavy loads with steel.

The installation of a large press in a mill-type construction building is not particularly desirable. In fact, most consultants will recommend that it be avoided. Nevertheless, sometimes, for various business reasons, it is necessary that a press be installed in this type of building.

Although each installation must necessarily be treated separately, the safest solution is to divorce the press supporting structure completely from the building and to run supporting beams down to the foundation. Figure 6 shows such an installation. This type of foundation is safe; however, the cost is generally quite high.

The main purpose of a press foundation is to provide a stable platform that resists any differential settling between the various components of the press. The requirements for a foundation or floor on which a large, multicolor press is to be mounted are exacting. If, because of inadequate foundation, the correct dimensions and parallelism between printing units are not maintained, some of the printing problems which can occur as a result are streaks, misregister, and blurs. The resulting mechanical problems due to any differential settling are too many to even attempt to list. Attempting to repair the damage caused by a poor foundation is expensive and time-consuming. It isn't unusual for such a job to last several weeks. Experience has shown that the loss of revenue resulting from such downtime usually amounts to far more than the cost of preparing an adequate foundation in the first place.

A good foundation is one of the bases on which good printing rests.

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Register and Repeat is an exclusive nuArc feature that saves you time and guarantees accuracy of duplicates and make-overs. Simply set the stops that are standard equipment (six on front bar and six on side bar) for your original press sheet, press or bindery layout sheets. If it is necessary to make more than one copy, you are sure of duplicating your originals quickly and with perfect accuracy with the pre-set stops as your guide. As an added convenience, the bars can be removed and stored indefinitely with the stops in position. Extra bars and stops are available.

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No partitions—no exhaust systems. One complete compact unit with vacuum frame on top and carbon arc lamp enclosed in base. 6 sizes all described in Bulletin A500.

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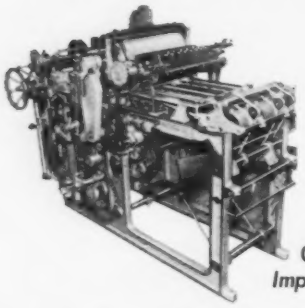
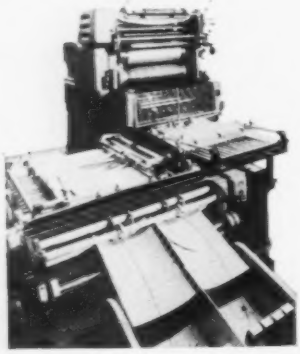


Check Imprinter

Imprinting and Numbering press, McAdams Model B-M, is built to handle precision imprints in magnetic-ink. High precision and micro adjustments help meet American Banking Association specifications for common-language system. Write or telephone for details.



Perforating Equipment for Checks, Stamps, and Coupons

McAdams Electronic "Z" perforator synchronizes with any make offset press up to 17" x 22". Perforates and slits 3-check blanks, two-up, up to 7,500 sheets per hour.

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Those interested in literature described are asked to write direct to the company listed in the item. New Literature copy must reach the editor by the 15th of the month preceding magazine's issue date.

Paintings Describe Five Centuries of Printing

Twelve paintings depicting the progress of newspaper printing over five centuries are shown in a full-color brochure, "Progress in Printing," published by R. Hoe & Co., Inc., 910 E. 138th St., Bronx, N.Y. The paintings, commissioned by Hoe, deal with persons and events important to the development of printing.

Represented are Gutenberg, Baskerville, Robert Hoe, the Fourdrinier Brothers, the Washington hand press, Ottmar Mergenthaler, and others. Several contemporary American artists submitted works for the collection.

Chemco Produces Film, Supply, Equipment List

"Film, Supplies and Equipment Catalog 561," produced in coöperation with nearly 200 domestic and foreign graphic arts manufacturing and distributing firms, is available from Chemco Photoproducts Co., Inc., Glen Cove, N.Y.

The book lists a wide range of items required in modern platemaking. A 32-page section catalogs more than 600 film and supply items, while a 60-page, illustrated section describes platemaking equipment.

Champlain Equipment Data

Web-fed printing and converting equipment is described in detail in a 222-page, illustrated catalog published by the Champlain Co., Inc., Harrison Ave., Roseland, N.J.

The manual is divided into sections, according to web processing equipment, unwind stands, printing units, rewinds, fabricating equipment, etc. It also includes a feature article on the basic advantages of gravure printing, schematic illustrations of typical equipment, and photographs of Champlain press installations.

Quartzline Lighting

American Speedlight Corp., 63-01 Metropolitan Ave., Middle Village 79, N.Y., has published a two-color, illustrated catalog describing its line of Quartzline lighting equipment. The four-page catalog lists technical specifications on lamps, power control units, light units, and accessories.

Gevacopy Copying System

"Build Your Business With Gevacopy," a 12-page booklet describing the Gevacopy copying system, has been published by the Gevaert Co. of America, 321 W. 54th St., New York 19. Gevacopy papers and aluminum offset plates are also discussed in the booklet.

Evolution of Alphabet Told In Westvaco Inspirations

The evolution of our alphabet, from ancient Phoenician and Greek symbols to its present form, is colorfully depicted in "Westvaco Inspirations" No. 215, published by the West Virginia Pulp and Paper Co., 230 Park Ave., New York 17.

Using works by a number of American artists and a wide variety of type faces and styles, issue No. 215 traces the development of each of the 26 letters in the modern alphabet. For example, the letter *B* evolved through three distinct forms before reaching its present shape, according to the publication. From its Phoenician origin it underwent changes in both the Greek and Roman cultures.

The back page of the Westvaco book lists contributing artists and organizations as well as various production details.

Discussion of Type Metals From National Lead Co.

"Type Metals—Why They Are What They Are," an eight-page brochure dealing with metals and their various problems, has been published by the National Lead Co., 111 Broadway, New York 6.

Principal type metal alloys are discussed and analyzed chemically. Photos of magnified cross-sections of each alloy illustrate the text.

Marset Metallic Inks

Marset, Inc., 225 South St., New York 2, has published a folder showing the complete line of Johnson & Bloy's metallic inks for which Marset is U. S. distributor. The English-made inks are compounded for both offset and letterpress.

Evaluating Your Printer

"Check Up on Your Printer," a booklet on how to evaluate a printer, has been published by Edward Stern & Co., 6th & Cherry Sts., Philadelphia 6. Compiled for printing buyers, the booklet discusses evaluation of a printer's sales staff, technical ability, service, quality control, etc.

Forms Manufacturers Guide

Some 33 business forms manufacturers, operating a total of more than 50 production plants nationwide, are listed in the Manufacturers Reference Guide, available from Business Forms International, Box 4676, Fort Lauderdale, Fla. Services and production facilities of the listed firms are included as well as a compilation of manufacturers of related items such as envelopes, pegboard accounting systems, edge-punched cards, etc.

"Famous Meals for Men" Brochure, Campaign

"Famous Meals for Men" is the title of a brochure and promotional campaign initiated by Crocker, Burbank Papers, Inc., Fitchburg, Mass.

Featuring the Hotel Roosevelt's famous Rib Room, the first brochure features a full-color photograph of the restaurant's specialty to demonstrate the printing qualities of Crocker's Art Gloss Offset Enamel papers. Printers and paper dealers will receive the brochure through the firm's mailing campaign.

Craw Clarendon Condensed

Craw Clarendon Condensed, the newest addition to the Craw Clarendon type family, is displayed in a four-page, illustrated folder available from American Type Founders, 200 Elmora Ave., Elizabeth, N.J. The back page contains examples from 14- to 96-point printed at the left edge for easy size comparison.

Transmission Equipment

T. B. Wood's Sons Co., Chambersburg, Pa., has published an eight-page catalog listing its mechanical power transmission equipment. A two-color, illustrated catalog, it describes such products as V-belts, timing-belt drives, flat belt pulleys, bushings, bearings, and related equipment.

In-Line AutoDex Drill

The In-Line AutoDex drill is fully described in a brochure available from the Lawson Co., 2011 Hastings St., Chicago, a division of Miehle-Goss-Dexter, Inc. Features, dimensions, and operating advantages are discussed.

Du Pont Handbook Addition

E. I. du Pont de Nemours & Co., 1007 Market St., Wilmington 98, Del., has issued an addition to volume No. 1 of its Graphic Arts Handbook. The addition, which deals with basic halftones and the magenta screen, is prepunched for insertion in the handbook's three-ring binder.

Hi-Craft Envelope Prices

Hi-Craft Envelope Co., 199 LaFayette St., New York 12, has published a price list covering its entire line. Each copy has a plastic cover and features a chart of freight rates according to geographical zones.

Infrared Equipment Data

High-intensity, infrared equipment is described in a two-color, illustrated brochure published by the Fostoria Corp. of Fostoria, Ohio. The new equipment, which utilizes fluid cooling, includes quartz-lamp ovens and furnaces capable of reaching temperatures up to 3,000° F, according to the firm.

Thomas Automatic Stapler

Thomas Collators, Inc., 100 Church St., New York 7, has published information on its automatic stapler. The unit can be used separately or with the Thomas Gathermatic collator.

FAST, FAILPROOF TEST FOR MAGNETIC INK PRINTING, WET OR DRY, IN ABSOLUTE SAFETY, EVEN WHILE PRESS IS RUNNING!

Fastest, simplest quality control for MICR presswork

HO6-428A Magnetic Ink Tester

Get positive "GOOD" or "BAD" reading quickly on the Hewlett-Packard Magnetic Ink Tester; the first fool-proof MICR ink tester; easily used by anyone; rugged, durable, no moving parts.

Just insert a random sample under the magnet, then under the test probe. The meter automatically registers "Good" or "Bad" on a green-red scale. A magnetic test dash on the trim edge of stock permits quality control checking without stopping presses. Simple preliminary calibration permits checking of wet samples.

HO6-428A Tester indicates magnetic content and amount of ink deposited and offers new safety to the operator. Static tests are made while printing, rather than after printing is finished and dried. The instrument is calibrated for the MICR standard dash symbol, "On Us" symbol and solid test patch.

The reliability of Magnetic Ink Tester assures dependable acceptance of encoded documents by electronic MICR equipment! Price, $525. For further information, see your A. B. Dick representative or contact directly.

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world's leading manufacturer of precision electronic test equipment.

Please send further information concerning the Magnetic Ink Tester.

Name_____

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6582

(Concluded from page 90)

Tomorrow's Market for Color Printing

color removal; unsharp masking, and accentuation of highlight detail.

All of this information is contained in four separate channels of electrical signals. Each channel of information is then converted into a beam of varying light intensities which is focused upon the emulsion plane of unexposed film attached to a drum of the same circumference we first described. In all, there are four sheets of film adjacent to each other, one for each color separation. This exposure spindle is mechanically coupled to the glass drum. Thus, as we read any point of the original transparency, we are simultaneously exposing that very same area on four sheets of film.

Many obvious advantages manifest themselves with such a system of color separation. A few important ones could be mentioned here:

Color correction masking is accomplished in a point-by-point system, rather than by an image mask system.

This masking is complete on one sheet of film for each color.

The masking system is standard for all subjects.

Compression is accomplished without prejudice to any specific portion of the tone range.

The computation of black information is standard, and is based upon the creation of detail within the transparency itself.

The product of the scanner is maintained to within small tolerance limits; as a result a constant standard is made available to the industry.

PDI has five studios and one in-plant operation in the United States, Western Europe, and in the United Kingdom. They are now making preliminary studies to establish scanning facilities in several new locations in the United States and around the world. At present, eight Time-Life scanners are in full production and more are planned to be added within the next six months. In 1960 these machines produced 75,000 pages of four-color process.

In the past couple of years, conversion and duplicating studios have been added to the scanner operations. These studios have been successful in developing a highly efficient and workable intermediate so that all types of flat art (oil paintings, wash drawings, dye prints, actual tiles, rugs, textiles, etc.) can be converted to transparencies and scanned. The success of this development is highlighted by the fact that 25% of scanning is produced from flat art or duplicates made from original transparencies.

In addition to these electronic developments, there have been major and important new materials, chemicals, and techniques developed such as the powderless copper etch machine, the Dycril plate, and the wrap-around plate for letterpress.

For the lithographer there are long-life plates, economic presensitized and wipe-on coating, multimetal use plates, better inks, larger and faster web presses, better water control units, and a host of other improvements.

The gravure industry has some of the same type of developments and advancements with the new techniques of hard-dot Dultgen. Tremendous improvements in chemistry, controls, and the new conception of plastic-coated cylinders are now in the testing stage.

Without doubt, the day of the electronic color scanner is here. It is being utilized widely by engravers, lithographers, and gravurers.

(Note: Economic facts came from Time-Life-Fortune study, "The Market of the Sixties." Technical data were taken from paper presented by E. R. Novata, PDI scanning engineer, at American Photoengravers convention last October.

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JUSTRITE TO-&-FRO Envelopes
It's easy for you to fatten your pocketbook offering Justrite To-&-Fro envelopes to your customers. The line covers every situation that calls for carrying a message to the addressee and bringing back a reply. Whatever the job . . . collections, utility payments, fund drives, order forms, etc. . . . there's a Justrite To-&-Fro envelope for it, that you can sell at a nice profit. Send for samples and prices of To-&-Fro's (and other fast selling envelopes) right now.
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2220 West Beaver Street • Jacksonville, Florida

Devoted to timely items concerning men associated with the graphic arts industry. Copy must reach the editor by 15th of the month preceding issue date.

John R. Malloy has joined Theo Hommel, Inc., Berwyn, Pa., as chief engineer and production manager.

Joseph H. Horton has been appointed production manager of Simmons-Woodward, Inc., St. Louis printing firm.

Monroe P. Roth of the Bowers Printing Ink Co. has been named president of the Illinois Association of Young Printing Executives. Other new officers are **Alfred J. Weinsheimer, Jr.,** Inland-Magill Weinsheimer Corp., vice-president; **Carl H. Gorr,** Carl Gorr Printing Co., secretary, and **William J. Marcou,** Continental Illinois National Bank & Trust Co., treasurer.

Bernard E. Myren has been appointed secretary and assistant treasurer of Watts Business Forms, Clifton, N.J., a division of the Alfred Allen Watts Co.

Stanford Lawton

B. E. Myren

Stanford Lawton, director and vice-president of the F. A. Bassette Co., Springfield, Mass., printing firm, has retired from the company after 39 years of service.

Alexander S. Smolenski, former pressroom superintendent for Cuneo Eastern Press, has been named plant manager for Cornwall Press, Inc., New York City, a division of American Book-Stratford Press.

James R. Weldon has been appointed special consultant, **Austin Weston** assistant to the president, **William S. Jackson** operations manager, and **Warren C. Anderson,** controller, in an executive realignment at the Los Angeles Times-Mirror Press, a division of the Times-Mirror Co.

George J. Romer has been named director of sales for Printcraft Press, Inc., New York City.

A. L. Powell has been appointed assistant production manager for Simmons-Woodward, Inc., St. Louis printing firm.

Robert F. Gibson has been named sales representative for the Miller Printing Machinery Co., Pittsburgh.

David March has been named vice-president of production and purchasing, **Herman Blumenfeld,** vice-president of specifications and order booking, and **Angelo Zambratto,** estimating director for the Einson-Freeman Co., Inc., Long Island, N.Y.

Richard J. Wible has been appointed director of purchases for Williams & Marcus Co. and Franklin Printing Co., Primos, Pa.

Lorenz L. Schmidt has been elected president of the Schmidt Lithograph Co., San Francisco, succeeding his father, **Carl R. Schmidt** who is now chairman of the board.

Nicholas G. Mandish of Oak Park, Ill., plant superintendent of Casper Tin Plate Co.'s lithographic department, died June 10 at the age of 53.

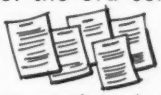
Harold F. Netzer has been elected president of Wolfe, Inc., Detroit printing company. Other new officers include **Harold E. Stokes,** vice-president of sales, and **Ralph R. Reilly,** secretary-treasurer.

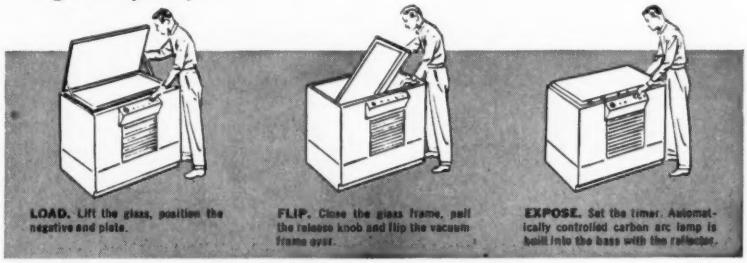
John H. Huss, executive vice-president and secretary, has marked his golden anniversary with the Edwards & Deutsch Lithographing Co., Chicago.

E. John Parry has been named public relations manager, **Myron P. Johnson,** sales representative, and **David C. Bidwell** sales promotion manager for Finch, Pruyn & Co., Inc., Glens Falls, N.Y.

Fred K. Habenicht, Jr., has been appointed direct sales representative at the New York City office of Oxford Paper Co.

Triangle Solved by a Diamond!

The first corner of the triangle was the boss of an offset shop who couldn't pay enough attention to his pretty wife, who peevishly retired with a book night after night because of the 3rd corner of the triangle, an awful nerve-wracking  production schedule which kept the boss down at the plant. Then one day the boss read a nuArc ad which told him that he could eliminate his plate-making bottlenecks with the nu-arc flip-top platemaker, which permits skilled or even relatively unskilled personnel to make perfect plates in a hurry, simply by following 3 easy steps:



LOAD. Lift the glass, position the negative and plate.

FLIP. Close the glass frame, pull the release knob and flip the vacuum frame over.

EXPOSE. Set the timer. Automatically controlled carbon arc lamp is built into the base with the reflector.

So, after purchasing the flip-top size most suited to his shop (13x18, 17x24, 21x26, 28x32, 30x40, and 43x52 models are available), the boss, his wife and all the good fellows at the shop stayed happy ever after. By the way—the three larger units are available with automatic or motor driven arc lamps.

For full details, send for the latest "flip-top" bulletin A-5C0 1.

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nuArc only $99

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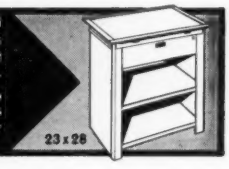


Stickin' around WITH kleen-stik®

IDEA NO. 195

Ready for Summer?

That's the question raised by a sparkling 3-D shelf talker used by **Edward Dalton Co.**, Evansville, Ind., to promote sales of their famous slenderizer, **Metrecal.** The colorful cutout stops 'em coming and going with a flag. The piece is designed to be used on a straight-away shelf or on a corner. Designed by **Art Miller** of **Coventry, Miller and Olzak**, Chicago art studio, under the direction of **Lloyd Duke**, Edward Dalton Company's Director of Creative Services—this shelf talker is held fast by dependable Kleen-Stik "D" Transfer Tape. Snappy production was handled by **Inland Lithograph** of Chicago with **David Grigsby** supervising. Kleen-Stik was applied by **Ace Finishing Co.**, Chicago.

Real Cool Sign Sells Sunglasses

IDEA NO. 196

There's no doubt about it!—Cool-Ray Polaroid® Sunglasses, sold by **Cool-Ray, Inc.**, ELIMINATE GLARE. An astounding window display held up by durable Dubl-Stik offers proof positive. The display is attached to drug store windows in such a manner that the prospective sunglass buyer looks through two openings simultaneously. One eye sees a reflection of the word "glare" while the other eye sees nothing because there is a Polaroid lens mounted in the opening. This proof producing demonstrator was conceived by **R. D. Wallace**, Sales Promotion Mgr. of **Cool-Ray, Inc.**; silk-screened by **Norman Buffett Industries**, Boston, direction of **H. Cookman.**

Displays for sunglasses and slenderizers and practically everything else get up faster and stay up longer with Kleen-Stik. See your printer for information or write direct.

WORLD'S MOST VERSATILE SELF-STICKING ADHESIVE

kleen-stik PRODUCTS, INC.
7300 West Wilson Avenue
Chicago 31, Illinois

Edward H. Krumm has joined the research and development staff of the Holland Color and Chemical Co., Holland, Mich., as chemist. In other personnel changes, **V. J. Baarman** has been promoted to production manager, **John Schutten** to manager of plant services, and **James T. Bradbury** to assistant production manager.

R. M. Campbell and **Lisle Baker, Jr.**, have been elected vice-president and board member, respectively, for Photon, Inc., Cambridge, Mass. Prior to joining Photon, Mr. Campbell was executive vice-president of Lanston Industries, Inc. Mr. Baker is vice-president and general manager of the Courier-Journal and Louisville (Ky.) Times Co.

Harold Deal

R. M. Campbell

Harold Deal has been appointed manager of the Philadelphia branch of Sinclair and Valentine Co., New York City.

John B. Ughetti has been elected chairman of the board of the Dwight Brothers Paper Co., Chicago. Succeeding him as president is **C. B. Engh. Norman W. Milner** has been named executive vice-president and general manager.

Gordon L. Alexander of the grain division of Cargill, Inc., and **Lorin C. Warg** of the industrial division of Bureau of Engraving, Inc., have been elected to the board of directors of Bureau of Engraving, Inc., Minneapolis.

Orlo F. Brower and **Clinton J. Wainwright** have been transferred to the Chicago and Minneapolis sales offices, respectively, of the Northwest Paper Co., Cloquet, Minn.

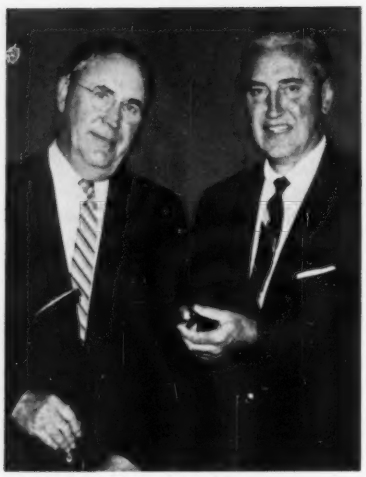
R. L. Fortune has been named assistant general manager for the Standard Register Co., Dayton, Ohio.

A. R. Hawkinson

R. L. Fortune

A. R. Hawkinson has been elected treasurer of Robertson Photo-mechanix, Inc., Chicago.

William Cocoros has rejoined the Lawson Co., Chicago, a division of Miehle-Goss-Dexter, Inc., as Rochester, N.Y., territory manager. He left the firm four years ago to become a partner in a sales promotion and specialties firm.



W. J. McWilliams (l.), Chicago metropolitan manager for the Miehle Co., a division of Miehle-Goss-Dexter, Inc., was presented with a gold golf ball and putter when he retired from the firm after 50 years of service. Carlton Mellick, Miehle executive vice-president, presented the gift.

William L. Hogan has been appointed a sales representative for the Atlantic Gummed Paper Corp., Brooklyn.

John B. Haworth and **Edgar A. Merkel** have been promoted to general sales manager and assistant sales manager, respectively, for Heidelberg Eastern, Inc., Glendale, N.Y.

Edgar A. Merkel

J. B. Haworth

Howard Landstrom, sales manager for Bourges Color Corp., New York City, and chairman of the Manhattan Chapter of the Society of Reproduction Engineers, has been elected a director of the National Art Materials Trade Association.

Lynn Casto, controller for A. Carlisle & Co., San Francisco, has been elected to the Controllers Institute of America.

Douglas Munro of New Era Letter Co., has been advanced from vice-president to president of Navigators of New York City. **Malcolm Klein** of the Weaver Organization was elected to succeed him as vice-president. **Gerald Cohen,** Sid Rapoport Associates, has been named secretary, and **Howard Levey** of the Thrush Press, Inc., treasurer.

Ken Dowell has been named Northern California graphic arts and technical representative for the Gevaert Co. of America, Inc., New York City.

Leonard H. Murdoch has been named production engineer for the Dallas agency of Mergenthaler Linotype Co., Brooklyn.

GET IN THERE AND PITCH!

Is more than an expression used in baseball. It applies equally as well to printers.

Being ready to meet your customer's requirements for a hard hitting selling piece of printing is just part of the game. With an eager beaver comp on the bases and the right type faces in their gloves, the sales force is ready to *"get in there and pitch."*

Why not take your team into the big league with the addition of a new type series from our wide selection. Pay for it with old metal.

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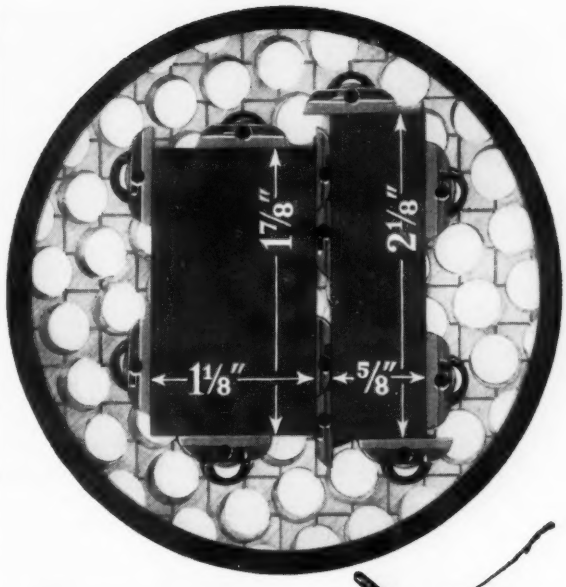

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In the Blatchford honeycomb pattern, there are 864 holes per square foot. This means you can mount plates of any size and shape anywhere and be sure of ample anchorage on every part of every plate.

Blatchford's carefully engineered pattern of "one-line" and "two-line" holes also makes plate-spotting extremely easy.

Moreover, the versatile Blatchford Catch (it won't wobble or work loose because of its positive action) gives you registration speed and flexibility.

As a team, the Blatchford Base and Catch assure uniform plate support, permanent plate anchorage... less chance of slippage and uneven wear.

Users of the Blatchford plate mounting system find it invaluable in everyday use. And for special work, it's often the only system in the shop that can do the job.

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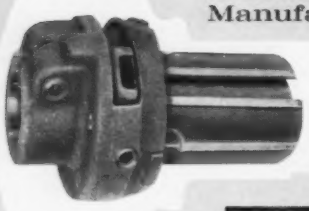
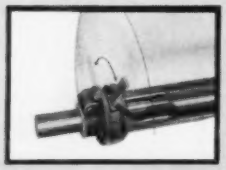
The Original "Honeycomb" Plate Mounting

Precision Manufactured





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Efficiency Expansion Chucks are available for either fiber or steel cores up to 12" in diameter, for shafts of 1" to 3 1/2" in diameter and in size graduation of 1/16". Your order is custom machined to a close tolerance so that you get a perfect fit. It won't slip — ever. Unwind, rewind or brake easily. In one operation lever the cam and lock it. Chucks are interchangeable — no rights or lefts. Gives years of service — made of malleable, high strength castings. Surfaces which contact core are all precision machined. Lever applies powerful force to the expansion jaws. Rib jaws bite firmly into core, eliminating core slippage when starting or changing speeds, even under extreme brake tension.

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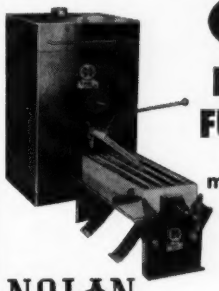

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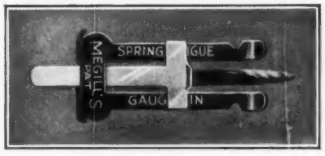

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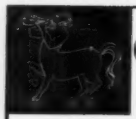

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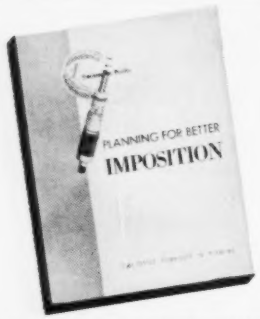

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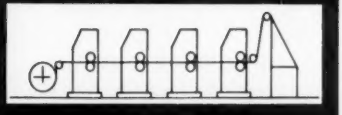

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the last word

BY WAYNE V. HARSHA

Editor

TRY THIS ON YOUR FRIENDS: Ask them to read the sentence below in capital letters, then count the F's *only once. Do not go back and count them again.* How many F's do *you* see? FEATURE FILMS ARE THE RESULT OF YEARS OF SCIENTIFIC RESEARCH COMBINED WITH THE EXPERIENCE OF YEARS.
Look for the answer at the end of this department.

HOW NOT TO GET PUBLICITY. We are tempted to write a book on this subject, particularly after some 30 years of reading all kinds of stuff from manufacturers, graphic arts associations, and public relations firms with an axe to grind. Our friend and St. Louis correspondent, Mildred Weiler, has come up with 10 clever ways to make sure that a firm, p.r. outfit, or an association will never get a line of free publicity. Of course, she says, no one intentionally does any of these things, and many companies have excellent press relations, but there are also many firms as well as individuals who are guilty of failing to give publicity projects the thought and attention they deserve.

Here are Mildred's 10 ways of killing free publicity:

1. *Never submit anything.* That's practically fool-proof. Of course, editors can be mighty sneaky. If an item appears in your local newspaper, for instance, anybody can reprint the information. No need to bother you about details since you ignored the editor in the first place.

2. *Never supply complete information.* Don't tell the editor the who, what, when, where, and why involved in your story. Just have your secretary type out a few generalities. Never bother about dates or correct spelling of names. The editor's a smart fellow. Let him figure it out.

3. *Ignore form.* Let your secretary single-space your news item. Don't disturb her routine by asking her to double or triple space all news releases. Don't worry about paragraphing. If the editor wants the news, he'll know what to do with it when he sets it in type. He's got more time than you have anyway.

4. *Don't worry about timing.* Wait at least six months after you have had a successful conference or completed an unusual project to tell him about it. The fact that the editor works two to three months in advance of his publication date shouldn't concern you. Utterly ignore his current deadlines. Always send in your story about five days after his deadline. That way it can be held an extra month and the news will still be fresh and entertaining.

5. *Always make demands—polite but firm.* Tell the editor you want your story to run in a specific issue. Just because you are getting several hundred dollars worth of free space in his magazine doesn't deprive you of the right to dictate terms. Demand tear sheets or even several free copies of the magazine immediately after publication. If the story dies on the vine, just chalk it up to an uncoöperative editor.

6. *Insist upon reading the article, especially if you suspect your press release is going to be rewritten.* If you have an advertising agency and a public relations counsellor, have both of them read it, too. Never hesitate to do a complete rewrite.

7. *Don't bother about pictures.* Of course, pictures of officers, or a single shot of the chairman of the board, particularly one taken 10 years ago, are fine. Anything else just isn't necessary unless you have time to snap a few with your hobby camera. If the reporter or editor twists your arm a bit, give in grudgingly and have one or two taken—if he pays the bill.

8. *Don't make life easy for the editor or his reporter.* Never have a biography or a prepared fact sheet ready for him. If the guy wants statistics, let him get them the hard way. Let him stand when he interviews you, or lean against the wall. If he's too comfortable, he'll stay too long.

9. *Don't worry about integrity.* Promise to give the editor your story. Let the reporter interview you and write the story. Then change your mind. No skin off your nose if the reporter's lost a day's pay. After all he had the pleasure of finding out about your fascinating business even if you won't let him use the information.

10. *Never show appreciation.* Never let the reporter or the editor know that you saw your story and liked it and received a lot of nice comments from others. The fact you *gave* them the story is reward enough.

CONFUCIOUS SAY (or maybe Abraham Lincoln said it first): Printing salesman who sit on tack is better off.

JUST TO PROVE A POINT we made last month, the postage stamp situation is more confusing than ever. Have you noticed the profusion of U. S. postage stamps which have been issued recently in a wide variety of designs and colors? It's a wonder that the Post Office workers can keep track of them—and from all indications, they're having trouble. Anyway, it was bound to happen sooner or later. Recently, a youngster mailed his entry away to a contest. The stamps he used were of the trading variety rather than the called-for postage kind. Uncle Sam's boys cancelled the stamps and delivered the letter without question.

BELIEVE IT OR NOT DEP'T: Peter M. Damm of Seattle calls his printing firm, "Damm Fine Printing."

THERE ARE SIX F'S in the sentence at the beginning of this department. It is said that the average intelligence gets three of them. If you spotted four, you're above average. If you got five, you can turn up your nose at most anybody. If you caught all six of them, you're either a genius or a typographer—or maybe even a proofreader—and much too good to be wasting your time on such foolishness as this!!

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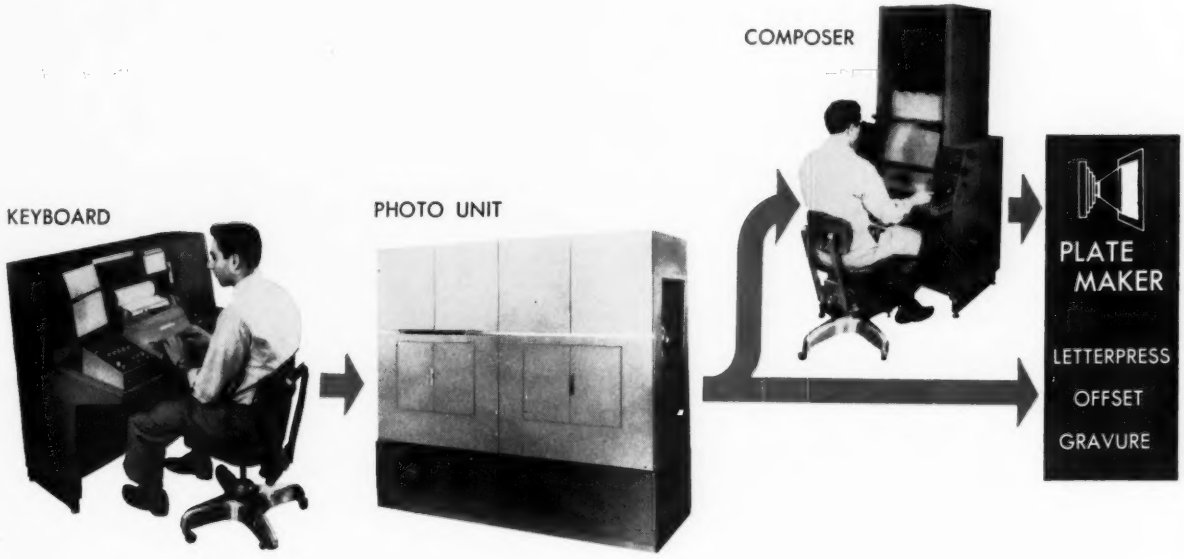

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